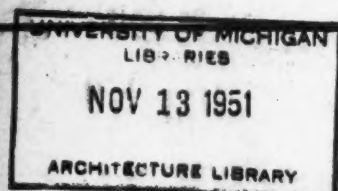


NOVEMBER 1, 1951

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THE *Art* digest



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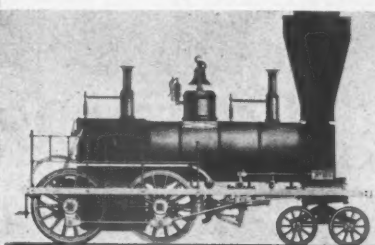
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November 1, 1951

Prognosis Positive

THERE are, in this issue, a number of nostalgic references to the red plush era of yesteryear. There are intimations of better days, days when dealers realized multi-figure profits on a single sale. Names of erstwhile big collectors crop up in almost every article: Mellon, Frick, Harkness, Widener, Kress, Bache, Hearst, Huntington. But in 1951, these names are only fabulous memories, memories perpetuated in collections which rather recently have gone into the proud custody of some of America's biggest museums.

The roaring era is over. One day in 1929 the whimpering era began. And soon after that, Americans caught the smart-to-be-thrifty fever. To sustain luxury was either an embarrassment or an impossibility, and art was a luxury.

Making some allowances for the short spell of prosperity which followed World War II, the austerity psychology of the '30s has continued up to today. And yet, today in this country art flourishes. Big museums have been built—in 1931, the Whitney and the Addison Gallery; in 1932, the Seattle Museum; in 1933, Kansas City's William Rockhill Nelson Museum, and the Worcester, Taft and Springfield Museums; in 1935, the San Francisco Museum of Art and the Wichita Museum; in 1936, the Fine Arts Museums of Virginia and Dallas; in 1939, the new Modern; in 1941, the Santa Barbara Museum and, not the least, the National Gallery.

During the quarter century, there have been other new museums, other symptoms. Painting has been universally embraced as a pastime by doctors, lawyers, housewives. Dealers have come and gone, but above all have multiplied. Their stables are bigger than ever (witness the prodigious list of gallery affiliated U. S. artists in this issue).

In the art world of 1951 we lack grand proportions, spectacular figures, tycoon-collectors. The old master "killing" which the dealer once made—and which perhaps enabled him to support a string of struggling, if promising, contemporary artists—no longer exists. But we do have something to compensate, something that runs like a leit-motif throughout this issue. John Baur speaks of art in America today as more varied and "perhaps more . . . vital than at any time in our earlier history." Carl Zigrosser, referring to contemporary prints, points out that "there are not one but many idioms" and that

"there are also many modern techniques." Others, speaking of the condition of art in 1951, repeat and repeat—"vitality," "diversity."

If we are lacking equivalents of Mellon and Widener at this moment, we have a growing crop of smaller collectors, collectors who are buying little, buying "independent," buying inexpensively, buying on the installment plan, buying smart because they are buying thrifty. For dealers who wistfully remember gilt-edged sales, this kind of buying is "peanuts." But for artists, it's bread and butter. And if our artists are to survive, it must be encouraged as the only possible substitute, on the individual level, for buying in the grand and now obsolete manner.

Too many artists and dealers today pin the blame on museums, and complain that the art business is bad because museums are shirking their responsibility to support the contemporary artist. In this issue, Elizabeth McCausland states baldly: "Within the past decade a number of museums have made statements to the effect that their obligation to the community is to select and exhibit the best of contemporary art, not necessarily to buy it. This may well be a rationalization of increased costs of maintenance, pressure of increased salaries for personnel and dwindling income from fixed endowments. The drives of various museums for large building and purchase funds [the latest being Chicago's first fund-raising drive, about to be launched] would suggest so."

Whatever the reasons, one must stop and ask when in their short history have museums been expected to support contemporary artists; and, if so charged today, how could they carry out the responsibility? Museum support never has and probably never will be the solution for the artist. Let America's museums take the money they spend on maintenance and repairs and put that money into purchase of contemporary work; it will be a coffee-and-doughnuts salvation for this country's artists.

Today Americans are paying higher taxes than they have ever paid in their history. The Federal government is levying these taxes chiefly to stop the inflationary spiral. Buying will be curtailed—particularly luxury buying. And art, whether or not we like it, is still generally regarded as a luxury. If our present Federal policy is continued—as it promises to be—and if the artist is to survive, a number of alternatives must be faced.

The first alternative is that of government support, whether Federal or civic. Throughout this issue, references are made to the Federal projects of the '30s and their vitalizing effects on U. S. art both then and subsequently. Today, overtures are being made in the direction of some government activity in art. Lloyd Goodrich, in his article on government and art, strikes this issue's most optimistic note when he looks forward to "a realistic and progressive long-range [government] art program." But certainly at this time there is little reason to believe that our government—geared as it is to a program of defense—will play as active a role in the art of the '50s as it did in the art of the '30s.

Another share of the burden, therefore, must be carried by America's schools and museums. As some museums have announced, their responsibility is not to purchase. But museums and schools must support art through education. Part of this burden has already been assumed. More and more, these institutions are exhibiting contemporaries. Many are purchasing, too. Twenty-five years ago, there were no Whitney annuals of contemporary American art; there were no contemporary exhibitions at Walker Art Center, at the Denver Museum, the Virginia Museum, or at the Los Angeles County Museum; there were no Southeastern Circuit Shows. A quarter of a century ago there were no big open print shows at the Brooklyn Museum, none in Cincinnati. As recently as two years ago, there were no competitive shows of contemporaries at the Metropolitan Museum. And certainly it is only within the past decade that universities such as Illinois and Nebraska have launched vigorous programs to show and buy contemporary art.

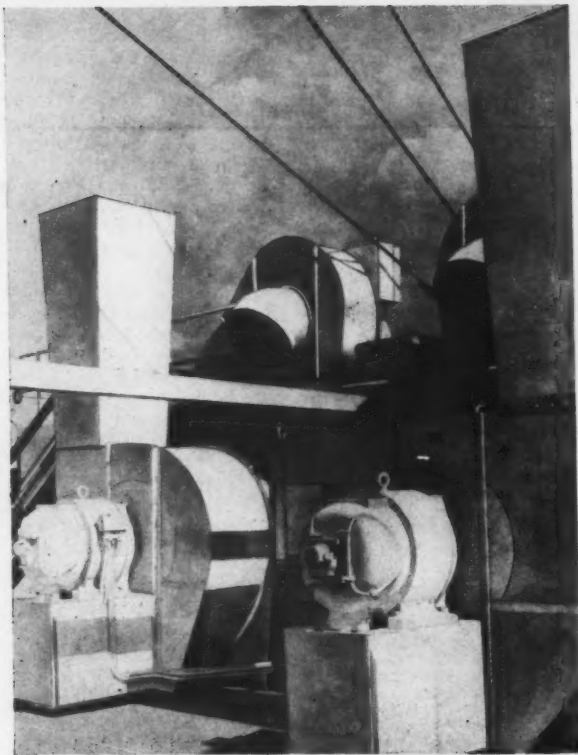
The spirit is catching; it should spread. And if the buying is a mere drop in a 3,000-mile-wide bucket, the important thing is that schools and museums, through their activities, are starting to teach tomorrow's collectors; that they are now beginning to prepare a wider public to receive and support the art that is being created; that they are stirring up a demand to meet our overwhelming supply.

The last alternative, of course, is the practical solution, one which today, as always, most artists have been forced to accept. They have had to face the prospect of part-time creating, of teaching if they are established; if not, of finding work where they can get it. The American public of 1951 cannot or will not support all of its artists. If art is to exist, artists may have to support themselves. The prospect is not pleasant; but the prospect of a country without art is less pleasant.

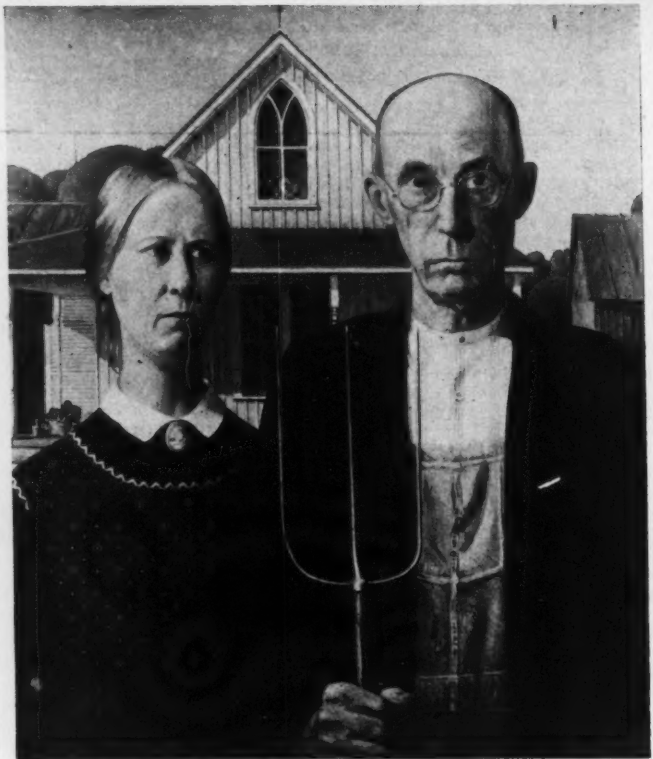
Next Issue

Because almost all regular news has been dropped from this issue, the November 15 DIGEST will carry a double load. Major shows of contemporary American art to be covered next issue include the Whitney's painting annual which opens November 8; the Chicago Art Institute's 60th annual, which opened October 25, and the Walker Art Center's Third Biennial, just opened. Other stories will be devoted to an exhibition of Baltimore-owned 19th-century French art at the Baltimore Museum; "The Arts of Old Persia," a show organized by John Herron Art Institute and now in Columbus; and a show of Colonial Mexican art organized by Columbus Gallery.

New York exhibitions to be covered include the Metropolitan's display of the Lewisohn Collection, opening November 2, and the Henri Rousseau show at Janis. Downtown Gallery's 25th anniversary occasions an article on its new "Ground Floor Gallery" for young talent. And the DIGEST will profile a dean among American sculptors, William Zorach.



CHARLES SHEELER: *Upper Deck*, 1929



GRANT WOOD: *American Gothic*, 1930

ANDREW WYETH: *McVey's Barn*, 1948

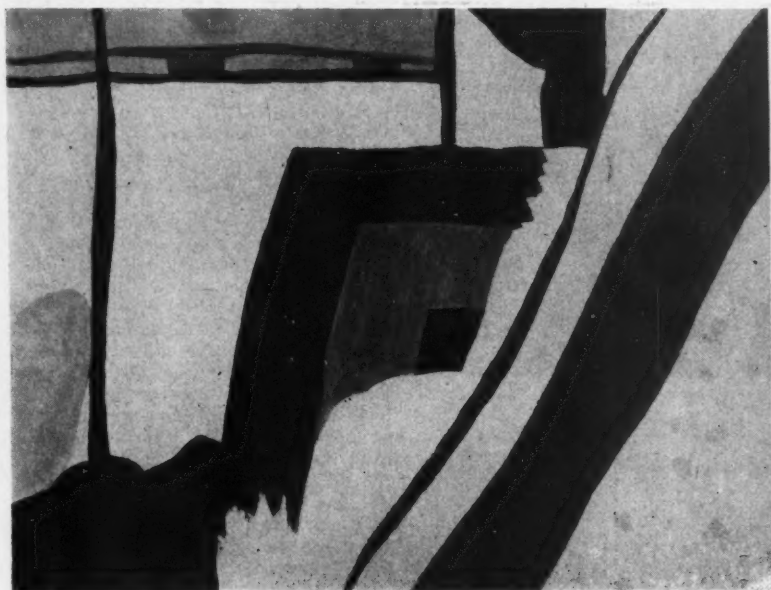


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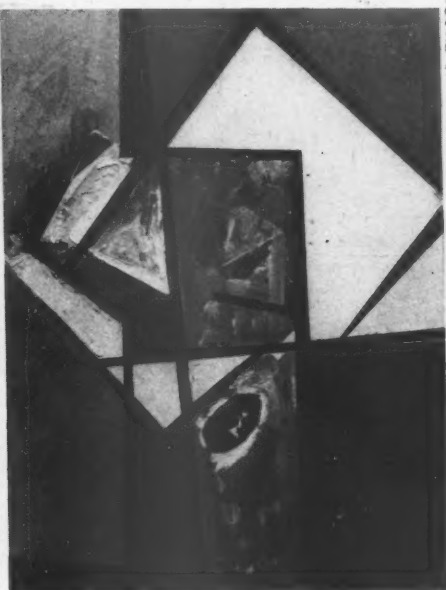
Vol. 26, No. 3

The News Magazine of Art

November 1, 1951



ARTHUR DOVE: *Sand Barge*, 1930



HANS HOFMANN: *Composition No. 3*, 1951

American Art After 25 Years: A Richer Diversity Than Ever Before

By John I. H. Baur*



THE PAST quarter century of American art has produced a richer diversity of forms and subjects than any comparable period in our history. The accompanying illustrations are witness to some of the directions which our

painting has followed in these years, but neither they nor this brief note can suggest the multitude of individual styles and varied themes which have made up, in their sum, broader trends.

There can be small doubt that the most significant event in this period has been the assimilation by American artists of the various international movements of abstraction, expressionism and surrealism, and the sudden flowering of many original versions of these on our shores. At the same time our traditional styles of realism and romanticism have shown extraordinary vitality—partly, one guesses, because of an inherent and deeply rooted strength, partly because they have been altered and enriched at many points by their contact with the more "advanced" movements.

This process of cross influences was most active during the early part of the past quarter century. In 1926, when *THE ART DIGEST* was born, the Armory Show, America's first large-scale introduction to modernism, was already a

13-year-old memory. By then a partial reaction had set in and many of our pioneer modernists were moving towards more representational styles. Some, like Weber and Hartley, swung only a short way in this direction, going from abstraction to an only slightly less radical expressionism. Others, like Sterne, Kuhn and McFee, eventually moved much further, although they incorporated something of their early formal experiments in the new kind of romantic realism they helped to found.

Probably the most fruitful compromise between abstract principles and native realism during the '20s was the art of the Immaculates. Again most of the leading figures in the movement—such as Sheeler, O'Keeffe, Dickinson—had worked abstractly for a time. All then turned to a style more representational, but precisely patterned and more abstractly designed than that of the romantic realists.

The 1930's, clouded by economic depression, saw a still wider reaction against abstract art, although expressionism was adopted by many painters of social comment as an effective means of dramatizing their message. In general, however, it was a period dominated by various kinds of realism and devoted in subject matter to a wide examination of American themes—many of them new to our art. In the Middle West a militant regionalism was promoted by the American Scene group. In New York the 14th Street school explored the Bowery and Coney Island. Individual artists discovered baseball, the American business man, and the seamy side of life in Greenwich Village.

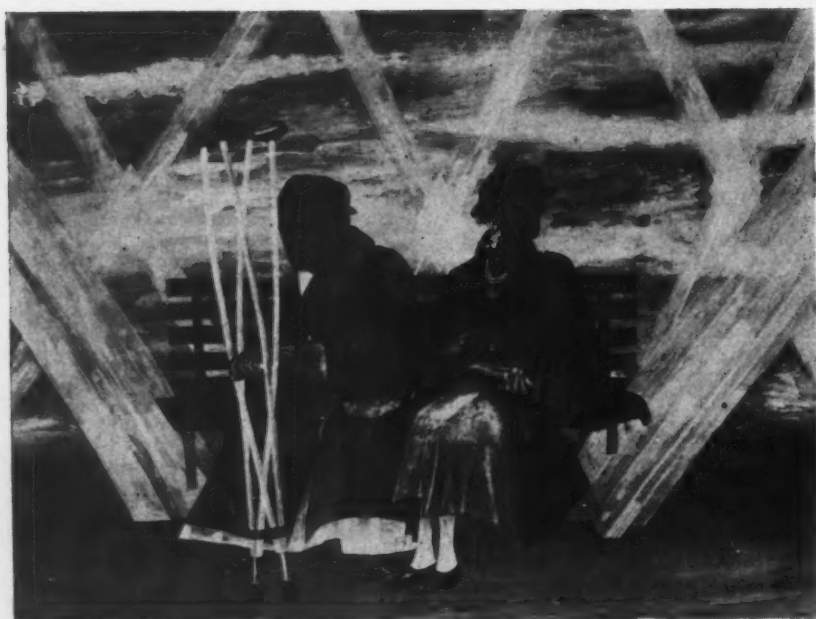
A new kind of extreme realism—hard-textured and quite different from the

more prevalent romantic realism—was born in the '30s. A somewhat comparable style had existed in the 19th century but had almost disappeared from American art in the early 20th. The new movement was less a revival, however, than an attempt to give different values to a visually precise naturalism. Sometimes these were formal values, new spatial and compositional elements drawn from many sources though always compatible with the exact rendering of the object. Sometimes they were new subjects such as the fantastic or dream-like images of the so-called magic realists. Many of the latter were doubtless affected by surrealism, which first reached America in the early 1930's and has since had a pervasive influence without actually winning many whole-hearted converts.

The 1940's brought war but surprisingly little war art of memorable quality, despite *Life* magazine's valiant experiment with artist correspondents. Yet the effect of these years was deep and still has not run its course. The isolationism which fostered the regional schools of the '30s virtually disappeared and again, as at the time of the first World War, the international styles of abstract and expressionist art took root here, now more firmly than before.

It is obvious to even the most casual observer that abstract art has been the dominant movement of the last decade. It had never entirely vanished from the scene. In the '20s there had been a belated wave of futurism and throughout the '30s pioneers like Dove and Stuart Davis had developed their individual styles. By 1937, when the American Abstract Artists was founded, the early abstractionists had been joined by many

*John I. H. Baur is Curator of Painting and Sculpture at the Brooklyn Museum. His "Revolution and Tradition in Modern American Art" has just been published by Harvard University Press.



more. Since 1940 the numbers of artists and the varieties of styles have increased enormously. Not only have all the earlier cubist, expressionist and constructivist idioms been re-explored but a new kind of organic, surrealist-related abstraction has added to the romantic vocabulary of the movement. This has crossed, in turn, with the older "isms" to create the still more complex abstract language of today.

It is fashionable now to speak of an Academy of the Left, and indeed abstraction has shown such strength in the last decade that it has inevitably attracted many less competent followers—as other quite different movements did before it. In spite of its great popularity, however, it has far from obliterated the other major trends. Expressionism in a representational vein has continued to flourish. Romantic realism has dwindled perceptibly, but the school of extreme realism seems to have grown in both numbers and vitality. Other traditional styles such as those of our primitive artists or our romantic visionaries (both of whom work somewhat apart from the main stream) have been little affected by the changing tides of the more sophisticated movements and have gone their own ways during the past quarter century, as before.

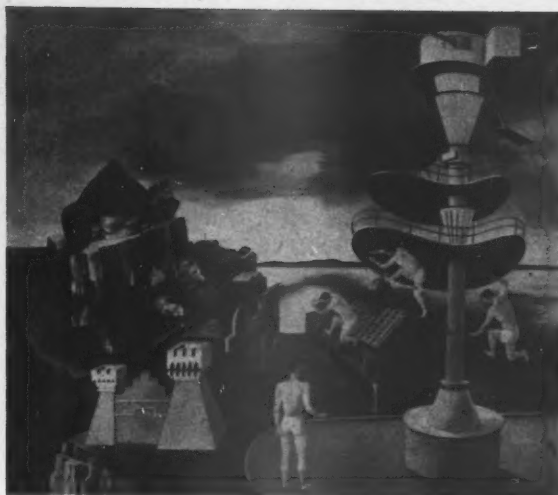
What the future will bring is beyond reasonable conjecture. But one thing seems certain: the assimilation of the international movements, which was in full and contentious swing when *THE ART DIGEST* was born 25 years ago, has now reached fulfillment. Two results are already apparent. We have produced in the advanced idioms work which is underivative and genuinely creative. We have also kept alive those traditional styles which were flexible enough to grow, either in their own ways or, more often, by absorbing new energy from their contacts with modernism. Today we have a more varied art, and perhaps even a more vital one, than at any time in our earlier history.

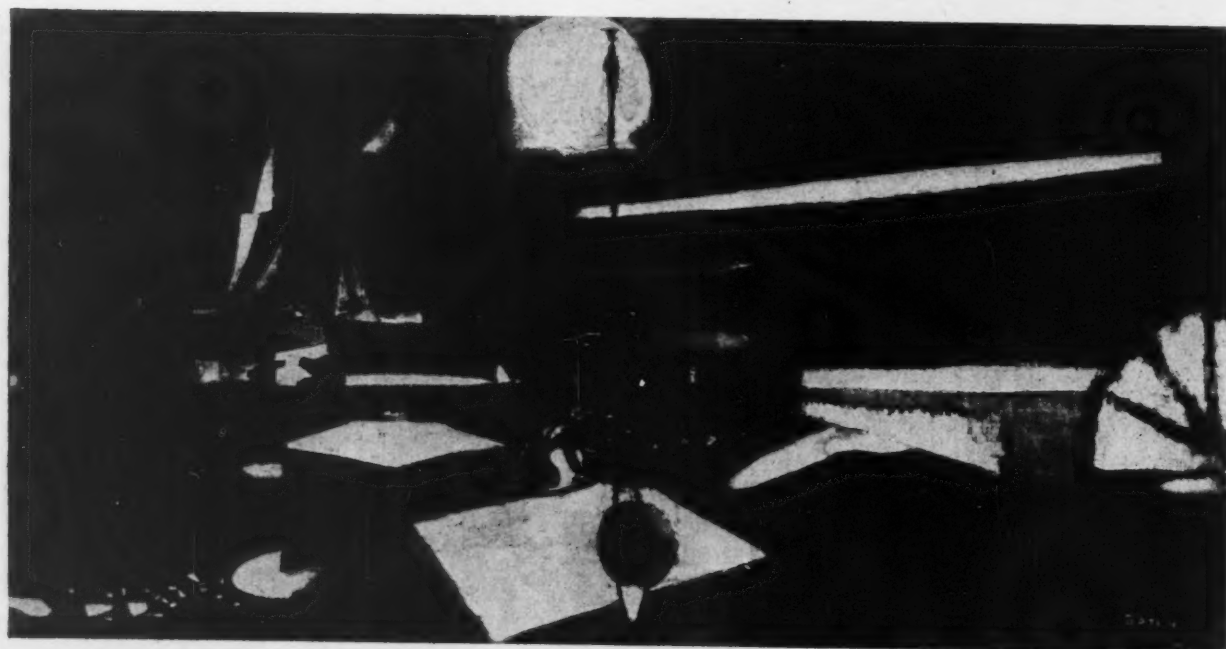
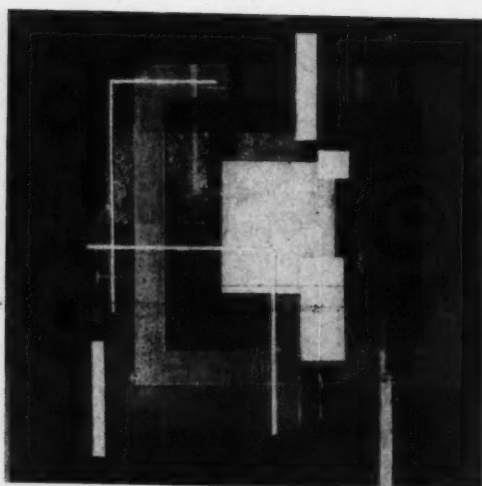
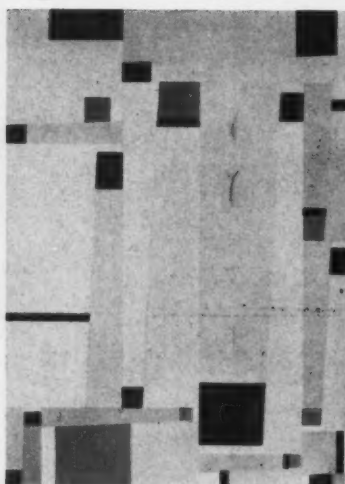
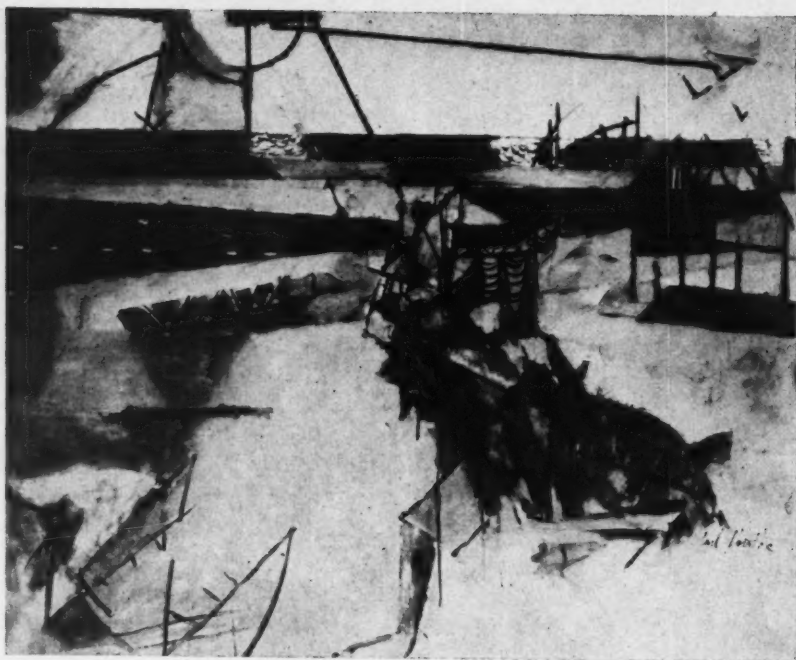
This page:

- MAURICE STERNE: *High School Girl*, 1930 (top left).
 JOHN KANE: *Self-Portrait*, 1929 (right).
 PAUL CADMUS: *Sailors and Floosies*, 1939 (center).
 BEN SHAHN: *Willis Avenue Bridge*, 1940 (bottom).

Opposite page:

- PHILLIP EVERGOOD: *Leda in High Places*, 1949 (top left).
 HYMAN BLOOM: *Female Corpse, Rear View*, 1949 (top center).
 PETER BLUME: *South of Scranton*, 1934, (top right).
 FRANKLIN WATKINS: *Suicide in Costume*, 1931 (center).
 IVAN LE LORRAINE ALBRIGHT: *Into the World Came a Soul Called Ida*, 1931 (bottom left).
 MAX WEBER: *Hassidic Dance*, 1940 (bottom right).



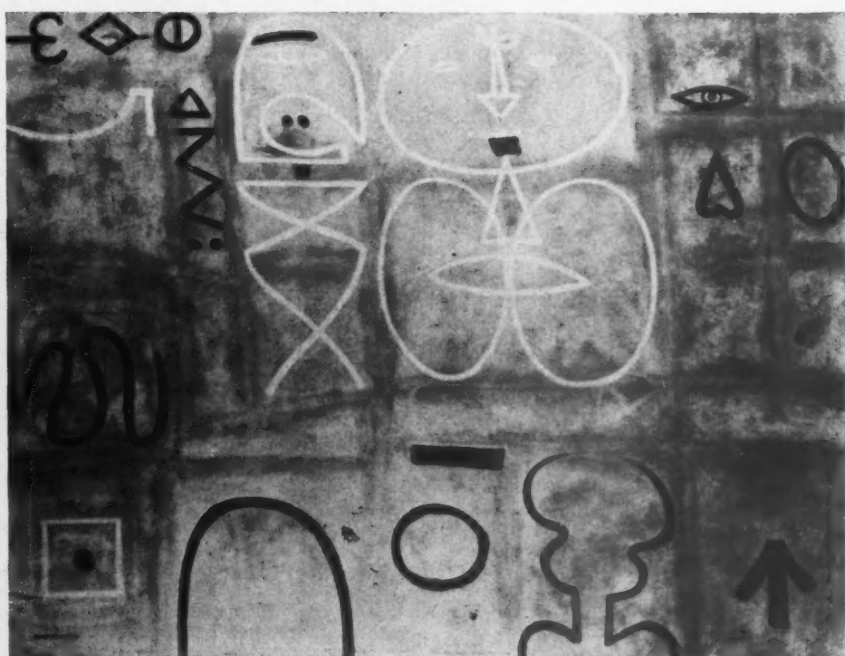
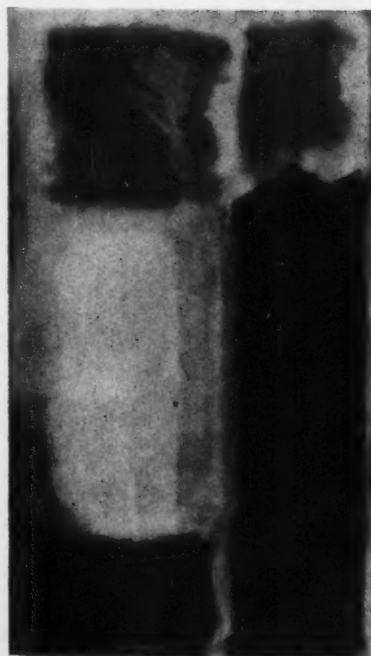


Opposite page:

STUART DAVIS: *Saltshaker*, 1931 (top left).
KARL KNATHS: *Number Zero—Adam*, 1948 (top right).
LYONEL FEININGER: *The Church*, 1936 (center left).
FRITZ GLARNER: *Relational Painting*, 1950 (center).
I. RICE PEREIRA: *Composition in White*, 1942 (right).
LEE GATCH: *Battle Wagon*, 1946 (bottom).

This page:

ROBERT MOTHERWELL: *Pancho Villa, Dead and Alive*, 1943 (right).
ARSHILE GORKY: *Agony*, 1947 (center left).
WILLIAM BAZIOTES: *Pierrot*, 1947 (center right).
MARK ROTHKO: *Number 17*, 1950 (bottom left).
ADOLPH GOTTLIEB: *Man Looking at Woman*, 1950 (bottom right).



Politics and Policies in American Art

By Lloyd Goodrich*



TO MANY PEOPLE the words "government and art" suggest governmental subsidies of artists and art institutions. But aside from such highly debatable questions (and I for one believe that, under our political and economic system, to think in terms of federal subsidies is completely unrealistic) there are many artistic activities in which the federal government is of necessity engaged—from which, indeed, it can hardly escape. The government must have buildings to house its manifold activities, and these buildings have to be designed by architects. The public character of many of these buildings calls for mural and sculptural decoration. Then there are parks, exterior settings of public buildings, and developments such as the Tennessee Valley Authority, which involve architecture and landscaping. The government commissions monuments, and portraits, stamps and currency; it acquires historical paintings and prints. Within the past 50 years it has been given some of the greatest art collections in the world. And in its cultural relations with other nations, art plays a part.

A History of Chronic Neglect

Up to 40 years ago, governmental art policies presented a history of chronic neglect interrupted by sporadic activity. There was no governmental agency concerned primarily with art until 1910, when President Taft, in response to an appeal from the American Institute of Architects, established the Commission of Fine Arts, an advisory body made up chiefly of architects, whose function is to pass on the design and decoration of public buildings and monuments. As compared with the preceding years of neglect, the Commission accomplished much useful work, although its artistic policies for the first two decades were extremely conservative, more so than even the most conservative museums.

The depression of the 1930's and the election of President Roosevelt changed all this. A vast relief program, of which art was only a minor fraction, made it possible to initiate the most extensive activities in relation to contemporary art undertaken by any modern nation. I can only say here that the federal art projects, with their nationwide system of regional committees, their enlistment of the best available professional experience from all elements of the art world, their excellent system of competitions open to all artists, broke down the monopoly of governmental art hitherto enjoyed by the ultra-conservatives, and opened the field to new viewpoints and talents. And they did this with a minimum of either censorship or official propaganda—proving that governmental art activity in a democracy need not follow the patterns set by either fascist or communist states.

*Lloyd Goodrich, Associate Director of the Whitney Museum, is chairman of the Committee on Government and Art.

But with our entry into World War II, all these achievements were scrapped. Whereas Great Britain in her most critical hour launched the first large-scale projects to bring art to all her people and to show British art to the rest of the world, our federal government considered its art program the first dispensable "non-essential." And since the end of the war there has been little sign of any change in this official attitude. It is true that there has been little new federal building; but the few new mural and sculptural projects have been awarded to the same kind of conservative specialists as in pre-Roosevelt days. The democratic procedure of open competitions has been replaced in most cases by the old system by which the architect of the building selected the artists to decorate it—if any.

In no artistic field is the inadequacy of governmental policy more glaring than in international cultural exchanges. In the present world situation, the importance of this is too obvious to need much argument. The world knows well—perhaps only too well—our scientific and material achievements. The Hollywood film is omnipresent. Our literature has a world audience, our architecture and music are gaining one. But our painting and sculpture are practically unknown outside of North America. There is a growing interest in American art abroad; all of us in the museum world receive constant requests for exhibitions, but we lack the funds or staff to take care of more than a few of them. This highly important activity can be handled adequately only with governmental financing and through the worldwide facilities of the State Department. In its own field it could be as effective as the Voice of America in giving the world a true picture of the American mind.

The State Department Intimidated

Beginning about 1940, the State Department circulated a few such exhibitions, especially to Latin America. In 1947 the Department purchased a collection of American paintings and watercolors for this purpose, including both "modern" and "conservative" artists, most of whom were represented in our leading museums. But reactionary members of Congress, egged on by the Hearst and McCormick papers and by certain rabidly anti-administration radio commentators, launched a violent attack on the project, chiefly on the ground that some of the artists had in the past belonged to organizations later listed as subversive by the attorney general. The State Department was intimidated into withdrawing the collection, although it was then being shown in Czechoslovakia to large audiences—so large that the Russians, to counteract the effect, felt obliged to put on an exhibition of their own.

In 1948 the collection, after being given a dignified showing at the Whitney Museum, was sold as "surplus war assets," chiefly to tax-supported institutions such as state colleges. As a result, the State Department has been extremely shy of embarking on any more art projects; and this vital international function, properly a governmental activity, has had to be handled

chiefly by museums. Such an important project as the American exhibition at the Venice Biennales of 1948 and 1950—in a country which our government was wooing fervently—had to be organized and financed by museums and private individuals. The same is true of the section of American paintings, sculpture and prints in the forthcoming first international biennial exhibition of the Museum of Modern Art in São Paulo, Brazil. The U. S. offering was selected by a committee representing New York museums and assembled by New York's Museum of Modern Art.

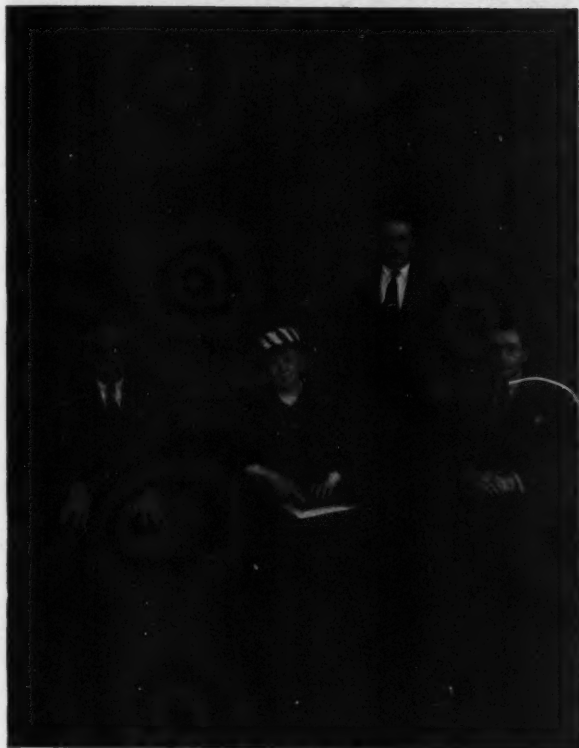
Signs of Encouragement

Lately, there have been a few encouraging signs of a more affirmative official attitude, such as the exhibition of leading American watercolorists of the past and present sent by the War Department in 1949 to the Albertina Gallery in Vienna. This was selected by a committee of museum people familiar with the field, the Department handling the administrative work, transportation and insurance—in my opinion, a model procedure for future exhibitions. This showing in one of the world's most distinguished museums was well received by the Austrian public and press; and there were no political repercussions in Congress. Another example is the exhibition of American paintings sent this fall for showings in Berlin, Vienna and Munich, at the request of the American High Commissioner for Germany, and under the auspices of the American Federation of Arts; but in this case, the funds again had to be provided by a privately financed foundation. The Berlin press comment on this show combined appreciation with a note of surprise. The *Volksblatt* said it was "all the more interesting since—to be honest—most of us had no idea that there actually exists something like art over there." I doubt if such an astounding statement could have been made of any other aspect of American life.

The art world's growing sense of the inadequacy of governmental art activities led to the formation in 1948 of the Committee on Government and Art. The committee, of which the writer is chairman, now consists of three delegates from each of 12 of the largest national art organizations, representing architects, painters, sculptors, designers, decorators, museums and college art departments. The organizations are the American Association of Museums, American Federation of Arts, American Institute of Architects, American Institute of Decorators, Artists Equity Association, Association of Art Museum Directors, College Art Association of America, National Academy of Design, National Association of Women Artists, National Institute of Arts and Letters, National Society of Mural Painters and the Sculptors Guild. Each of these societies appointed its own delegate, so the committee is not merely a self-appointed group of like-minded individuals, but a body representing the chief national organizations of the art world.

The committee's immediate objective was to secure a thorough study of the whole problem of the government's relation to art, to do so as an agency that would have official standing. A resolution was prepared, to be presented to

(Continued on page 63)



LEFT: Jury of Award for the Carnegie Institute's 1934 International, captioned in THE ART DIGEST, October 15, 1934: "This is the Jury that Cooked the Broth." Left to right: Gifford Beal, artist; Elizabeth Luther Cary, art critic for The New York Times; Alfred H. Barr, Jr., director of The Museum of Modern Art. Standing: Homer St. Gaudens, director of the Carnegie. The jury awarded first prize to Peter Blume's "South of Scranton" (page 17, this issue).



ABOVE: Edward Alden Jewell.
LEFT: Royal Cortissoz.
BELOW LEFT: Nicholas Roerich.
BELOW: Lazlo Moholy-Nagy.



BOTTOM: Jury of Award for the Carnegie Institute exhibition, "Painting in the United States, 1945." Left to right: Bartlett H. Hayes, director of the Addison Gallery; David E. Finley, director of the National Gallery; George E. Edgell, director of the Boston Museum of Fine Arts. Standing: John O'Connor, Jr., assistant director of Carnegie Institute's Fine Arts Department.



ABOVE: Lord Joseph Duveen of Milbank.
ABOVE RIGHT: Sir William Orpen's portrait of Roland F. Knoedler.



RIGHT: Juliana Force.
BELOW: Gertrude Vanderbilt Whitney.



What Is the Economic Future of the Artist?

By Elizabeth McCausland*

THE ART DIGEST, in its November 1, 1926, editorial, expressed the conviction that the United States was entering on a period of great expansion in the arts. Millionaires were building museums and amassing collections of masterpieces. The people showed a growing interest in art. Almost 30,000 artists, craftsmen and designers were making a living in their professions; and the number of art schools was increasing. "Making a survey of the last two decades [1906-1926], the increase in the number of art museums, private collections, art schools and professional artists has been astonishing; the figures have grown 300 to 600 per cent, while the population has gained less than 30 per cent." The rapid advance was due, THE ART DIGEST believed, "to the quickening of cultural growth."

Till 1929 the record reads with heightening optimism. No one except a rare Cassandra thought prosperity would ever end. *La Esfera* of Madrid asked "Is There An American Art?" The future would answer, Americans thought. In its New Year's editorial for 1927 THE ART DIGEST wrote that "the nation is now entering an imperial period" and that art follows the course of empire. It added: "What form will the art glorification of America take?"

One result of America's new ascendancy was that Europe's and England's art treasures were drained off to the New World. For months the press rang with reports of the purchase by Joseph Duveen of Raphael's *Madonna and Child* for \$875,000, for an unnamed American. The New Yorker's recent "Profile" of Lord Duveen scales the figure down to \$750,000 and adds that the astute art dealer lost \$50,000 on the resale. Meanwhile the English press criticized the exportation of masterpieces to its former ally, now become a creditor nation. It was estimated that in the decade since the Armistice the United States acquired a quarter of a billion dollars' worth of art from Great Britain alone.

Endowment Boom

At the same time vast benefactions were being made from supernumerary income to build museum plant and to endow purchase funds. Heading the list was the Frank A. Munsey bequest of almost \$40,000,000 to the Metropolitan Museum of Art, a sum which if prorated against the purchasing power of the 1951 dollar (on the basis of the Department of Labor's Bureau of Labor Statistics figures) would be today almost \$60,000,000. The amounts are fabulous: \$20,000,000 for Toledo (about \$30,000,000 today); a 10-million-dollar National Gallery in the planning stage; collections worth \$10,000,000 and \$20,000,000, and these would be pro-rated at higher percentages because of the increased values of old masters.

Though the greater part of these benefactions were earmarked for physical plant and the vast part of the remainder to art of the past, nonetheless

there was healthy activity on the part of living artists. "Shall Art Be Sold on the Installment Plan?" asked the New York Evening Post in 1927, the heyday of inflationary high-pressure salesmanship. Taking their key from the prevailing economic philosophy, the Associated Dealers in American Pictures, wrote the Boston Transcript, announced that one person in 75 was an artist and that in 1926 the United States' 1,500,000 artists had made direct sales of their work totaling half a billion dollars. They added that another half-billion had been sold by dealers. Later that year, at a forum on allied arts, a spokesman for the National Sculpture Society forecast a millenium for art in America. There was, also, a strong sentiment for world cooperation in the arts through the League of Nations.

Inflationary Spiral Continues

Criticism was then being leveled at the Metropolitan Museum for its failure to use the Hearn fund for the purchase of living American art. Yet artists were getting sizable commissions—for example, the pediment of the 15-million-dollar New York County Court House (which, at one per cent of the cost, would have brought a fee of \$150,000 in 1927 dollars). On the West Coast the Los Angeles Library murals by Dean Cornwell brought the artist \$50,000. In spite of the continuing national attitude of cultural colonialism, the prestige of native art was mounting: one collector refused an offer of \$100,000 for an American painting.

On West Eighth Street the Whitney Studio Club carried on the battle for American art it had begun in 1914. Thus John Quincy Adams' opinion, a hundred years earlier, that the United States had no artists qualified to adorn the national Capitol was being refuted. In counteraction certain groups sought a protective tariff against European art, arguing that living costs were less in Europe and that the dealer could buy European art cheaply and sell it at a profit of 500 or 600 per cent, whereas he could make only 25 or 33 1/3 per cent on American art. Those were, of course, the days of high protective tariffs, which reached their peak in the 1930 Hawley-Smoot tariff. Yet most artists opposed the proposal, preferring (it would seem) the Jeffersonian concept of our country as the asylum of the oppressed.

The inflationary spiral continued. In 1928 the Gary Collection brought in two sales only a grand total of \$2,293,693 (or in 1951 dollars about \$3,400,000). The totals for all sales in a year look small in comparison. And as late as early 1929, a gigantic plan was advanced for a \$52,500,000 monument—400 feet square, 1,500 feet high, with exhibition space of 2,500,000 square feet, all to be topped with a 24,000,000 candlepower beacon having a radius of 300 miles. So the boom psychology affected art.

On the positive side, there was a strong opinion that American art of the future would turn toward architectural sculptures and murals. So Kepel and Duffus reasoned in "The Arts in American Life"; and so the course of art in America might have gone except

for that fateful Monday when the vision of a chicken in every pot disappeared around the corner after prosperity. "In the five years after the crash of October 24, 1929," one historian writes, "an aggregate of capital approximating the total American outlay for World War I—\$30,000,000,000—vanished in the collapse of the stock market."

Disaster, 1929

The art world was no more quick to seize on the reality of disaster than the financial world. In October, 1929, the failure of three German art auction firms was reported but dismissed as being due to the reluctance of German banks to make loans on art. By the middle of November the Wall Street Journal was discussing the relative stability of stocks versus works of art, in favor of the latter. And THE ART DIGEST itself wrote: "Just what effect the late Wall Street slump [my italics] will have . . . is a question that is at present being discussed by collectors."

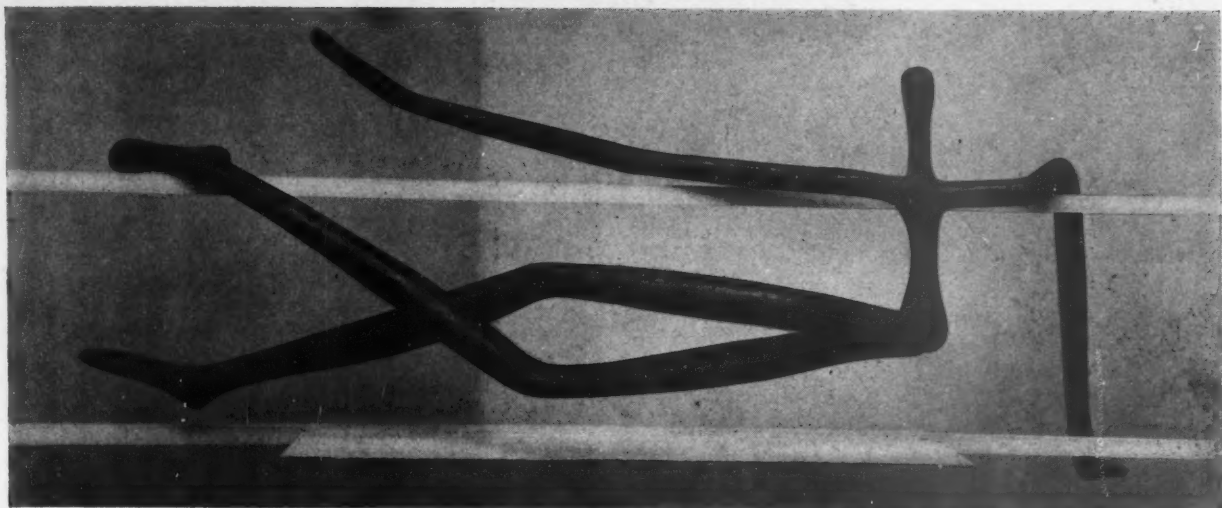
The two decades since have been marked by serious social and economic dislocations, perhaps graver than any suffered by the nation previously, both because of the long sustained term and the quantitative scale. At the outbreak of the depression, two museums were about to be launched, the Whitney Museum of American Art and the Museum of Modern Art, plans for the former having been announced first though the latter opened first. There is no question that the Whitney Museum, through its encouragement of living American art, has given leadership to the museums of the country which increasingly have felt it important to recognize and support native expressions. Through concentration on art of the present and the recent past, the Museum of Modern Art has had a positive impact on older museum thinking.

Thus though social opportunity for the artist has been fluctuating and uncertain in these 20 years, creative directions have been established. The establishment by the Metropolitan Museum of Art of a department of American art and its program for holding annual exhibition of work by living American artists is undoubtedly a great step forward. Despite unemployment and war, gains have been made.

How great these are is a question which still awaits statistical determination. The tremendous and long-continued unemployment of the '30s—variously estimated at from 14,000,000 to 20,000,000—made its effect felt in human terms for artists as well as industrial workers. Suicide was a solution for them as it was for stock brokers. A more humane solution, about which there is still a difference of opinion, was found in the various art programs created by the Roosevelt administrations. Under the Civil Works Administration, in 1933 a temporary "pilot" project was launched, the PWAP (Public Works of Art Project). By 1935 it was evident that employment for artists must be permanent and as socially valuable as the conservation work done by CCC boys or the roads, bridges, schools, libraries and houses built by the various "planned work" government agencies. Finally

[Continued on page 66]

*Elizabeth McCausland, formerly art critic for the Springfield (Mass.) Republican, is an authority on the economics of the artist. She is currently at work on a critical biography of Marsden Hartley.



MARY CALLERY: *Woman in Space*

From 'Statuary' to Sculpture—A Long Haul in a Short Time

By Dan Rhodes Johnson*

MY WIFE'S GRANDMOTHER, inquiring about an art exhibition asks, "Is it painting or statuary?"

This phrase, it seems to me, puts a finger on the most significant development in American sculpture in the past 25 years—a change from "statuary" to "sculpture."

On the evidence of exhibitions, critical attention, and acquisitions there seems room for little doubt that sculpture has been moving steadily from literal statues to personal expressions.

Naturally the idea was incipient long before the act. The seeds were in the ground some 50 years ago when "those ridiculous savage idols" began to be seen as art. The movement was abroad long before Gutzon Borglum brought the impersonal heroic monument to a logical conclusion on the face of Mount Rushmore. But the plot really began to unfold only in the past 30 years.

From George Grey Barnard and Augustus Saint-Gaudens to Richard Lip-pold, Isamu Noguchi and David Hare is not long in time, but let it be said that it is quite a haul.

Of course "statues" are still with us and "statuary," good and bad, will be loved and made, bought and sold for a long time to come if not forever. The Academy still flourishes. But naturalistic, story-telling and romantic works, except for surface treatment, have changed little in a hundred years or more, and for my part do not belong in a discussion of current developments.

However, some changes have been made—real changes, fundamental and very exciting to anyone interested in his own day and age. These changes are reflected in every aspect of sculpture. Changes in concept and point of view have brought changes in techniques and materials. Today the sculptor borrows methods from industry, welding stubborn metals with an acetylene torch. And he uses synthetics developed in

chemistry laboratories—plastics which he molds into X-ray sculptures, their surfaces and sub-surfaces in complex interplay.

The desire for "sculpture," direct and expressive, was first manifest in an insistence upon direct carving as the only true approach. The attitude was given its greatest impetus by such men as William Zorach, Robert Laurent and José de Creeft working in stone, and Chaim Gross working in wood. Saul Baizerman expressed the same urge by hammering sheets of copper and lead. Here was a new manifestation of a long dormant love and respect for the material itself; a love for the color and feel of stone as well as concern for the shape it took.

Later, men like John Flannagan and Richard O'Hanlon brought to this same approach a love for nature, a love for the natural thing which made them seem to want to leave the rocks alone. They tampered just enough to make the natural thing a work of art. In contrast,

we can remember when nearly all sculpture was built up in clay to be cut in stone or cast in metal by other hands. Sculpture was too often a project, not an expression.

In the mainstream today sculpture is above all an expression, more or less subjective, but nearly always personal. Responses too are personal. Several people may like a piece for entirely different reasons. I doubt that this has ever happened in art before.

Even when methods and materials have not changed, form and purpose have. Mary Callery and Peter Grippe often cast in bronze but their art is far removed from mountainsides and generals of the army.

To appraise results and chart the course is not the purpose here. We are looking at the "movement." And this much we know—it moves wide and handsome, if only sometimes pleasant; never pretty and usually rough. If nothing else, it lives and kicks and this is why so many shy away. For many others this is its fascination.

Not the least interesting aspect of all this is the way sculpture has broadened in techniques and materials as well as subject matter; the way methods and materials fit the point of view. The trenchant statements of David Smith have to be forged in iron. Anything less would break in his hands. Leo Amino's lines within the mass require a malleable transparent material.

Here it seems appropriate to comment on a true innovation with far reaching effects. Alexander Calder, I believe, is the first American sculptor to gain international recognition through an original contribution. The "mobile" is certainly a 20th-century concept and, as James Johnson Sweeney has said, our first exportable art.

But the writer feels that Calder will not be the last American artist to take effect abroad. The whole "development" or "movement" is still wide open. Still, I find more and more observers, domestic and foreign, of the opinion that, as never before, art in America is on the move.

Right: Augustus St.-Gaudens' "Adams Memorial."

Below: George Grey Barnard's "Maidenhood."



*Dan Rhodes Johnson, a former free-lance newspaper feature writer who ran a syndicated weekly art column, is now a spectator-critic of art.



RICHARD O'HANLON: *Ground Owl*, 1941 (above left).

JOHN FLANNAGAN: *Triumph of the Egg*, 1937 (above right).

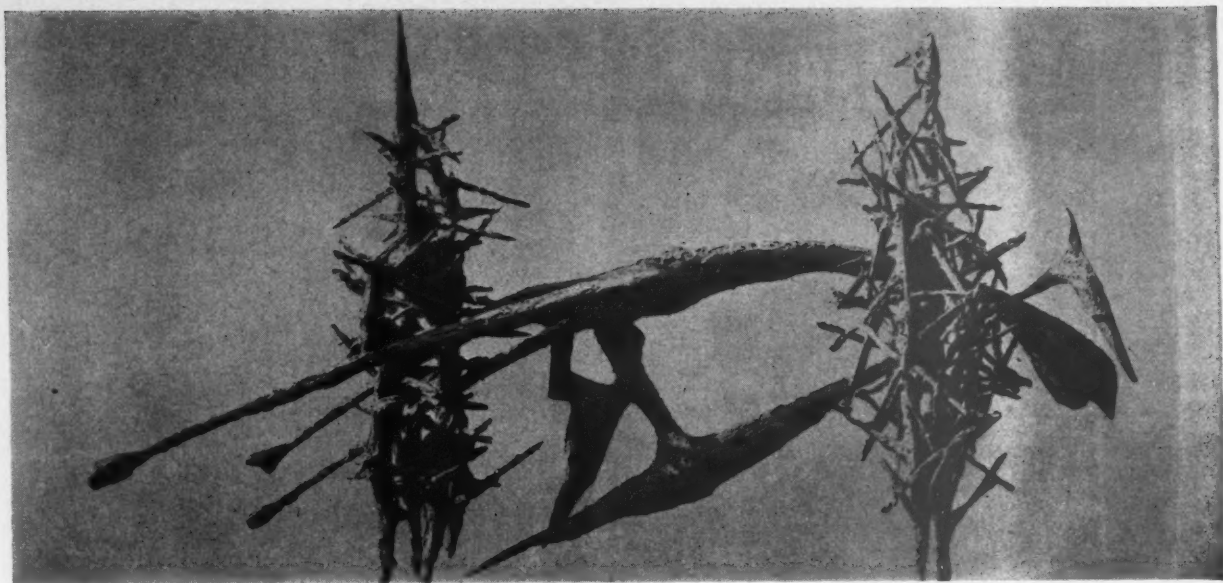
JOSÉ DE CREEFT: *Maternity*, 1923 (far left). First purchase prize (\$5,000) for sculpture in the Metropolitan Museum's Artists for Victory Exhibition, 1942.

SAUL BAIZERMAN: *Ugesie*, ca. 1945 (left).

IVAN MESTROVIC: *Psyche*, 1932 (below left).

HUGO ROBUS: *Girl Washing Her Hair*, 1933 (below right).





HERBERT FERBER: *Portrait of J. P.*, 1949 (above).

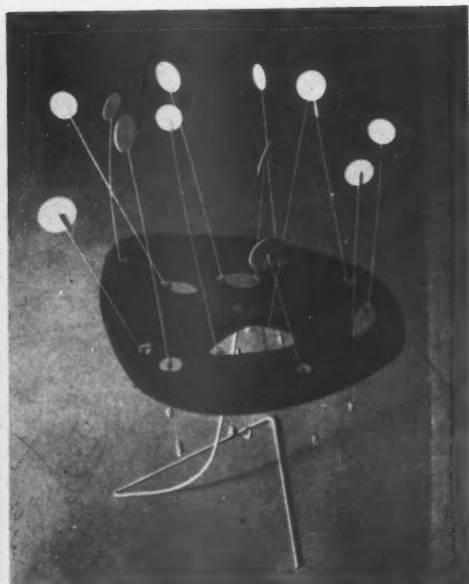
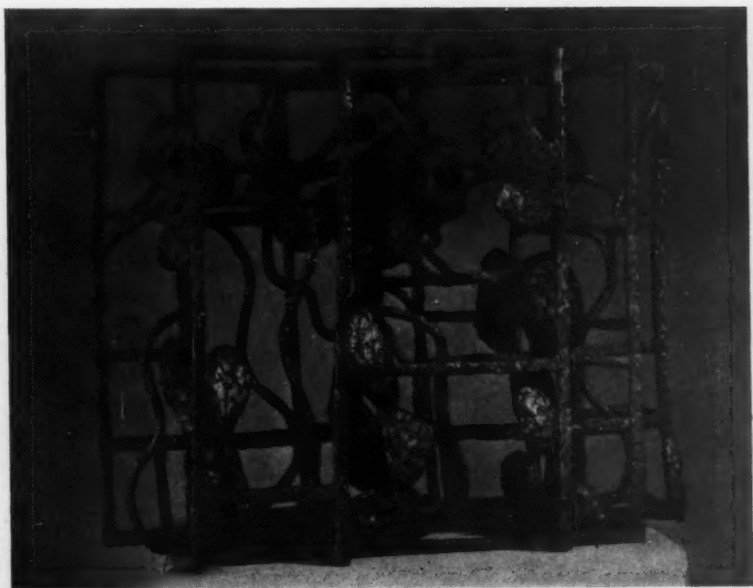
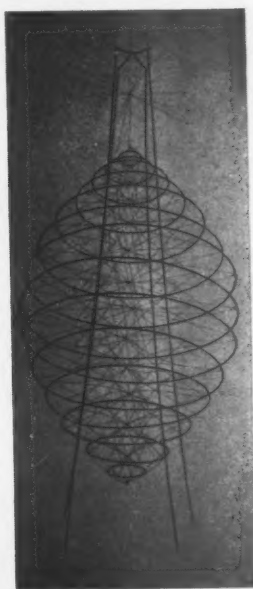
DAVID SMITH: *Leda*, 1939 (right).

RICHARD LIPPOLD: *New Moonlight*, 1946 (right center).

DAVID HARE: *Conversation* 1948 (far right).

PETER GRIPPE: *Symbolic Figure No. 4*, 1946 (below left).

ALEXANDER CALDER: *Aspen*, 1949 (below right).





STOW WENGENROTH: *Victorian Era*



ARMIN LANDECK: *Moonlight*

American Prints Since 1926: A Complete Revolution in the Making

By Carl Zigrosser*



IF ONE WERE to mention such names as Kerr Eby, W. Auerbach Levy, Martin Lewis, Louis Rosenberg, Herman Webster, or Levon West to the average young print collector or cultivated amateur of today, it is doubtful if

these names would evoke any flash of recognition. It would have been otherwise a quarter of a century ago, for all of them were successful printmakers whose work was being collected at often more than publication prices.

In the golden age before the great depression of 1929, money was plentiful, and many people invested in prints as they did in other securities in a rising market. Foreign prints enjoyed great prestige, the British School chiefly—Haden, Cameron, Bone, Griggs, and a host of lesser etchers—also Whistler and Anders Zorn, and from France, Forain. Etching as a medium was still at the top of popular favor, with subject matter devoted to landscape, picturesque architecture, and patriarchal types. The subject matter was cheerful and reassuring rather than challenging: the cathedrals and familiar landmarks of the British School, the romantic idealism of Davies and Kent, the reminiscences of sport by Benson and Bellows. Everything was still on the up and up. And collectors were eager. Once infected with the collecting mania, they proceeded with little prompting from the dealers to fill their walls with framed etchings, and then to fill box after box with matted prints. The odd thing was that most of the etchings were really portfolio prints, more effec-

tive when studied in the hand than framed on the wall. Lithography, through the efforts of Sterner, Bellows, and Pennell, was beginning to vie for esteem, if not among the regular collectors, at least among the younger ones, and especially among artists as a favorite medium for a decade to come. The woodcut and wood-engraving, like lithography more adapted for framed decoration, also began to win attention.

The Armory Show of 1912 had put modern art dramatically on the map in

this country; but it had not conquered popular taste. The influence of fauvism and cubism made its way slowly but steadily against violent opposition. But they were by no means the only factors that helped to mold the taste of the time. If Cézanne and Matisse and Picasso were *avant-garde*, so were the Russian Ballet and its *décor*, so were peasant art and folk art in general. It should be emphasized that these influences also played their part in breaking down the ascendancy of academic idealism and salon art. One finds an echo of them in the decorative stylizations, in print form, of the Zorachs, Hunt Diederich, Ilonka Karasz, Todros Geller and other Chicago artists. The crude cuts of the old chap-books were also a vitalizing influence on the woodcut. Likewise, the realistic etchings of Sloan and Hopper, though not acclaimed at the time, pointed the way toward a more creative use of American subject matter.

Such, a quarter century ago, was the state of printmaking as well as of American painting in general—for painting and printmaking go hand in hand, and the one reflects the same trends and crises that are manifest in the other. The depression was a turning point in American print history. It practically killed the old fashioned collector. Since the financial worth of his collection, often inflated beyond true value, was wiped out, he suffered monetary loss as well as great disillusionment. He hardly ever collected again, even when he could have done so. The professional printmakers, who were dependent on the patronage of the collector, likewise suffered a setback from which they never recovered. Henceforth nearly all the graphic artists were not specialists in printmaking exclusively: they were artists—painters or sculptors—who also made prints. The young collectors, who grew up after the depression and had the means to buy works

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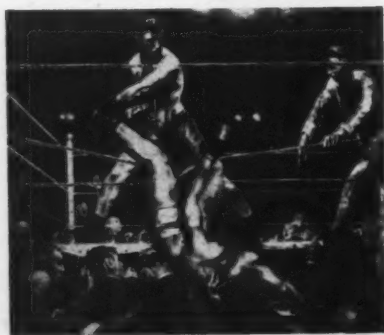


HERMAN WEBSTER:
*Vieux Marché,
Marseille, France*

ANDERS ZORN:
Shallow



GEORGE BELLOWS:
*Dempsey-Firpo
Fight*



*Carl Zigrosser is Curator of Prints and Drawings at the Philadelphia Museum.



ADJA YUNKERS: *Icaros*

LOUIS SCHANKER: *Man with Helmet*

MAURICE LASANSKY: *Sol y Luna*

of art, usually acquired only enough pictures to cover their walls. The serious collector who aimed at a full coverage of a printmaker's work was gone.

Two trends were evident during the 1930's. One of these was the emergence of regionalism. In so far as this represented the establishment of local centers of printmaking all over the country, it was a gain to American art, for it encouraged artists to make use of neglected pictorial material close to home. The other trend was the appearance of socially conscious art in the urban areas where the incidence of the economic depression was greatest. This did not prove to be a lasting influence, for it evaporated when conditions changed. The art projects, established as relief measures during the depression, did, however, contribute certain tangible benefits to printmaking in America, chiefly by aiding many young artists at a critical period in their careers. The list of important

printmakers who received their start on the art projects is impressive. Another contribution was the development of new techniques, such as the serigraph and the carbograph.

The 1940's witnessed the phenomenal rise in popularity of the School of Paris among collectors, a fact which has had considerable influence on American art as well. The German expressionists, whose work began to be seen more frequently in this country, also gained in influence during this period. And it was in 1940 that S. W. Hayter arrived in this country to preach his gospel of creative engraving and mixed techniques, in an abstract vein with surrealist overtones. He soon had an eager following among printmakers. He organized the group, "Atelier 17," which carried on research in soft-ground textures, relief etching, and other technical innovations. Through his stimulus and that of his erstwhile pupil, Maurice Lasansky of Iowa State University, a

new kind of print, sometimes abstract, sometimes expressionist, but always based on complex intaglio techniques, has spread like wild fire.

And so we come to printmaking of today with the realization of how much has happened in the past 25 eventful years. A revolutionary transformation has taken place. Lack of space precludes specific references to current printmakers; a few generalizations must suffice. Almost completely discarded is the tradition of Rembrandt, Meryon, and the old masters, the convention of the window through which one looks into a perspectived orderly world. Today one sees prints with flat textural patterns, or organizations of abstract forms suspended in space, or, in an expressionist mood, figures and shapes freely distorted for emotive effect.

A few of the older artists still stick by their principles, but they are on the defensive. Youth without exception

[Continued on page 71]

BORIS MARGO: *February*

STANLEY WILLIAM HAYTER: *Cruelty of Insects*



The Windy City, Storm Center of Many Contemporary Art Movements

By Daniel Catton Rich*



THE PRIZE JURY for the 60th Annual American Exhibition was debating its choices. Aline Loucheim, Peter Blume and Hans Hofmann were to emerge in a few minutes with top awards for DeKooning and Roszak. As

I sat thinking over the past quarter century I said to myself, what a distance American art has traveled in 25 years! In 1926 George Luks won the Logan Medal with a slashing *Accordian Player* and Eugene Speicher the Potter Palmer Award with a Renoir-ish *Nude*. A sky-rocketing boom, a depression, a "hot" war and now a "cold" war. In Chicago, as everywhere else in America, a quickening of the art pace, a wider public response, and a new generation which not only accepted modernism but found it as casual as television and the dubious fruits of the atomic discovery.

Focus on the Institute

In the Middle West, the focus, inevitably, was on the Art Institute. The youngest of the great museums, in 1926 it had just celebrated its 45th birthday. A dash of Chicago daring had guided it since birth. In 1925 it had accepted, a bit grudgingly, for the first gallery of modern painting, the Birch-Bartlett Collection, with its fabulous Seurat, Van Goghs and Cézanne.

Since 1921 the Institute had been directed by Robert B. Harshe. Trained as a painter, he was a remarkable combination of administrator and connoisseur. He immediately shook the museum out of its local complacency. Wise, shy and witty, he was a man of liberal feeling, sympathizing with young artists and fresh points of view. In 1925 he found that painters in America were "rapidly becoming as uninterested in realism . . . as were Chinese painters of the Sung Dynasty or sculptors, mosaicists or miniaturists of the 13th century." Chicago leaders of that day like Anthony Angarols, William S. Schwartz, and Gustaf Dalstrom seemed to bear him out; their work, based on Cézanne and the fauves, displayed a patterned modernism and "unreal" color which shocked the public and conservative critics who expressed open horror over the results.

But Chicago was catching up. The Arts Club, first in a gallery at the Institute, later in handsome quarters in a down-town skyscraper, showed series after series of *avant-garde* artists. The Chester Johnson Galleries imported French pictures and surprisingly sold them to Chicagoans. The Renaissance Society at the University of Chicago, captained by a redoubtable former pupil of Eakins and a pioneer photographer, Eve Watson Schütze, let loose a whole educational program stressing the identity of the old and new, holding the first showing of Miró in the Midwest and rapidly staging a surrealist festival fol-

lowed by African art. C. J. Bulliet, one of the most valiant defenders of modernism, took over the art supplement of the Chicago Post and made art a matter of lively discussion.

Meanwhile the Art Institute had begun to stage the first of its big loan shows, complete with foreign loans and careful catalogues. Starting mildly with Redon and Delacroix in 1929, it featured Toulouse-Lautrec in a remarkably extensive showing. In the same year, Robert Harshe and I went to Europe, full of huge plans for the art exhibition of the forthcoming Century of Progress. It is hard, years later, to recall how grandiose our schemes were then. A great art building, courts frescoed by the leading painters of the world, fountains sculptured by Maillol, Milles and Kolbe. It was all an improbable "boom" dream, built of the gaseous finances of the '20s, collapsing with the stock-market until it seemed certain that there would be no art at all in 1933 if the hard-headed business directors of the Fair had their way. For a while these promoters, with an eye to past box-office success, had the thought of a "popular" art show. They even sent out canvassers who asked Chicago shop-girls and taxi-drivers to name their favorites and came up with an odd garland containing *September Morn*, *Whistler's Mother* and that old chestnut, *Breaking the Home Ties*. I was in Mr. Harshe's office one day when a phone call came through from the Fair. "Do you think the Metropolitan Museum would lend us *Washington Crossing the Delaware*?" "One one condition," replied Mr. Harshe gravely. "And what is that?"—the voice grew frantic. "That you would promise *never* to return it!"

Art Outdraws Sally Rand

Fortunately the Institute intervened. Its trustees arranged with the Fair to stage the "official" exhibition, pay for it and get back whatever came in the way of admissions. There was laughter on the part of the Fair. The theme of the show became "a century of progress in American collection" and soon we were traveling again, visiting every collection of importance in the country, borrowing as great a collection of masterpieces as had been seen together in the United States. The history of painting was spread out, old and modern, and the exhibition was such a hit that on May 31, 1933, 44,000 people stood in line to get into the building while watchers from the Fair stood by, wistfully counting the quarters which piled up. It outdrew even Sally Rand and ended with enough profit to the Institute to build new skylights. Its vast success, however, took its toll. Robert Harshe appeared at the opening in a wheel chair and died five years later.

At the same time a grimmer note began to creep into American painting shows. In 1929 at the Institute a picture by John Steuart Curry, *Baptism in Kansas*, shocked the genteel with its raw vigor. The next season, Alexander Brook's mild *Children's Lunch*, far more French in its *déagé* drawing and color, caused a Chicago critic to protest against painters who "cripple and de-

form our children." In 1935, a charming, somewhat Currier-&Ives-like canvas, *Thanksgiving*, by a former Illinois girl, Doris Lee, kicked up a tremendous row. Five thousand visitors a day crowded the exhibition to gaze at this despised "cartoon in color." A voice from the highest level was raised. Mrs. Frank G. Logan, wife of the Institute's honorary president and donor of the main prize, called for "Sanity in Art" and organized a national movement against "isms" and "depressing subjects."

Regionalism and Federalism

Regionalism flowed over us and since the Midwest was its source, the Institute was witness to many of the movement's most important moments. Grant Wood's *American Gothic* appeared before a startled Chicago jury; in 1933 Tom Benton decorated the Indiana building at the Fair with a series of murals which caused Hoosiers, brought up on James Whitcomb Riley and the Brown County School, to wince. The PWAP and the Federal Art Project of the WPA suddenly produced an art movement. Chicago's schools, park-houses and zoos were garnished by a rising young group of local artists including Edgar Britton, Mitchell Siporin and Edward Millman. The School of the Institute, always a power in teaching painters, had imported Boris Anisfeld and Louis Ritman; now their expressionist color and form hovered over vistas of Chicago alleys and garbage dumps. It was an exhilarating moment: at last American artists were working for the public and many new talents, under the energetic but autocratic rule of Mrs. Increase Robinson, Illinois Head of the Project, emerged. Aaron Bohrod, Raymond Breinen, Rolf Beman—to name only three—were first recognized by this agency, and always in the background but coming steadily to the fore was the extraordinary Ivan Le Lorraine Albright, that meticulous prophet of doom and death.

There were, of course, counter-influences. In 1935 Katharine Kuh established a gallery of contemporary art, showing Léger, Klee and many other modern artists. Certain Chicagoans, like the gifted and sensitive Francis Chapin and the original Julia Thecla, refused to go drably regional. Moholy-Nagy arrived to found the American Bauhaus which later became the School, and still later the Institute of Design. Mies van der Rohe appeared at Illinois Tech, projecting a wholly new campus, suitable, in its tense simplicity, to that first-rate engineering school. By 1938, when I was made director, the Institute had grown tremendously. Now it had the finest collection of Chinese bronzes in the world, the second greatest assemblage of Japanese prints, a survey of European painting from the 12th century to today which emphasized, by accident of gift, the great art of 19th century France. A room of Renoir, 30 Monets, the Seurat *Grande Jatte*—such pictures made foreign visitors gasp and soon grew to be a Chicago pride.

In 1941 the major part of the 20th-century section of the famous Chester

[Continued on page 82]

*Daniel Catton Rich is Director of the Art Institute of Chicago.

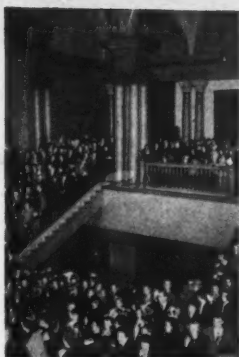
BELOW LEFT: T'ang Dynasty Lacquer Head, Gift of the Orientals.

CENTER: Tintoretto's "Lucretia and Tarquinius," an Institute purchase.

RIGHT: Rogier van der Weyden's "Jan de Gros" from the Ryerson Collection.

BOTTOM LEFT: Willem DeKooning's "Excavation," winner of the \$2,000 Logan Prize, top award of the 60th Annual American Exhibition current in Chicago.

BOTTOM RIGHT: George Luks' "The Player," top prize winner in Chicago's 1926 American Painting and Sculpture Show.



Crowd on the staircase of the Art Institute of Chicago at the opening of the exhibition of French tapestries.

ABOVE RIGHT: Seurat's "Afternoon on the Grande Jatte" from the Art Institute's Birch-Bartlett Collection.

LEFT: Robert B. Harshe in 1937.





ADALINE KENT: *The Hermit*



C. S. PRICE: *Young Girl*



ROBERT HOWARD: *Eyrie*

The Pacific Coast: Artists Are Stimulated by Its Diverse Climates

By Arthur Millier*



TWENTY-FIVE years ago San Diego had just opened its beautiful Fine Arts Gallery, a gift to the city from Mr. and Mrs. Appleton S. Bridges. Within two years, one per cent of that southernmost Pacific Coast city's population belonged to the supporting Fine Arts Society. That same year Peyton Boswell planned THE ART DIGEST there. His first subscriber was Reginald Poland, the gallery's director until his resignation in 1950.

In San Francisco the M. H. De Young Memorial Museum (founded 1895) was an overwhelmingly popular spot with that city's museum-going populace. (It still is.) The graceful California Palace of the Legion of Honor, gift of Mr. and Mrs. A. B. Spreckels, had opened two years before.

While sprawling Los Angeles had taken the population lead, the city on the Golden Gate was still the coast's financial and art center. Los Angeles had its Southwest Museum (1903), devoted to Indian art and archaeology of the Southwest, and, since 1913, its Los Angeles Museum of History, Science and Art, now renamed the Los Angeles County Museum. This institution was greatly enlarged in 1929. The Henry E. Huntington Art Gallery opened its great collection of 18th-century English paintings to the public in 1928.

Portland and Seattle had long had art societies devoted to collecting art and to furthering the interests of artists. Oriental and Northwest Coast Indian arts had been eagerly collected in Washington and Oregon and still are. Museum buildings, however, were to

come later, as was the keen interest in Pre-Columbian art.

If, in those post-war pre-depression years, Huntington paid Sir Joseph Duveen fantastic prices for *Pinkie* and *The Blue Boy*, he was at least getting genuine goods. A good many fakes or doctored old paintings found homes on the Pacific Coast before the crash.

California landscape painters were prospering up to 1950. As early American painters had graduated from sign painting into portraiture, the best of these depictees of desert and canyon could put behind them the chore of painting 24-sheet billboards. Their landscapes were seldom masterpieces, but they were truthful pictures of spots which were soon to be cut up into residential lots or factory space. Among top painters of western landscape were William Wendt in southern California and Maynard Dixon of San Francisco.

One month after the first ART DIGEST appeared, Preston Harrison, who had previously given the Los Angeles Museum a collection of paintings by Americans, presented that institution with 48 works by French moderns. They bewildered the general public. While most people were still trying to catch up with George Bellows' earthy Americana, a few artists up and down the coast were reacting to other stimuli. S. Macdonald-Wright in Santa Monica and C. S. Price in Monterey (later, of course, in Seattle) were painting in styles well ahead of the impressionist-conditioned taste of most art buyers. Ray Boynton had returned from Mexico to San Francisco with the gospel and technique of fresco. In that same city Ralph Stackpole's sculpture yard was the scene of "cut-direct" stone carving that influenced sculptors from Seattle to San Diego.

The Mexican invasion began in 1930 when Orozco was invited to fresco a wall in Frary Hall, Pomona College, Claremont. *Prometheus*, the heroic result, barely escaped whitewashing before it was conceded a masterpiece.



MILLARD SHEETS: *Angel's Flight*, 1931.

GAINSBOROUGH:
The Blue Boy.
Huntington Li-
brary. (Right.)



MAYNARD DIXON: *Earth Knower*, 1932



The Art Digest

*Arthur Millier, the DIGEST's Los Angeles correspondent, is the art critic for the Los Angeles Times.

Next spring William Gerstle, president of the San Francisco Stock Exchange and an amateur of art, invited Diego Rivera to paint *California* (which he personified in a likeness of Helen Wills Moody) in the Stock Exchange Club. Rivera also painted a plump rear view of himself in a fresco in the handsome new building of the California School of Fine Arts.

At the Stock Exchange entrance, Stackpole worked for a year with pneumatic chisels carving two pylons into male and female figures. And inside the building he, Robert Howard, Adeline Kent, Clifford Waight and Ruth Cravath cut designs into travertine panels right on the walls. "Stack's" cut-direct gospel was paying off and has since given San Francisco the coast's best group of sculptors.

In 1932 Siqueiros arrived in Los Angeles, broke. Millard Sheets, whose first one-man show had been held in 1929, secured a wall at the Chouinard Art Institute and enlisted Paul Sample, Phil Dike and other rising young painters to work with Siqueiros and learn fresco technique.

A gentler Mexican, Alfredo Ramos Martinez, settled in Los Angeles about this time and painted floral and religious frescos in private homes. He had been Siqueiros' first teacher.

The "invasion" had one great value. It startled northern California painters out of their preoccupation with nudes and still-lives and southern Californians out of their landscapes - undefiled - by-man complex.

Young watercolor painters - Millard Sheets and Barse Miller in the south and George Post and Dong Kingman in the north of California - had paved the way for this shift of interest to a country which now included people, highways, oil wells, factories and harbors in its landscape. They used the aqueous medium with new boldness to challenge oils. Under their leadership the California Water Color Society steadily rose to its present ascendancy and national prestige, while the California Art Club, which had once counted the south's best artists among its members, began to decline.

The Portland Museum of Art got its new building in 1932. It is now directed by the energetic Thomas C. Colt, Jr. A year later the beautiful Seattle Museum of Art was given to that city by Mrs. Eugene Fuller and the man who is still its director and benefactor, Richard E. Fuller. Oriental and Northwest Coast Indian arts are strongly represented. These collections, with the damp, northern climate, probably prompt the imaginative and mystical strain in the works of such artists as Price, Mark Tobey, Morris Graves, Kenneth Callahan and Darrel Austin, who got his start and bent there.

In mid-depression Walter Heil was brought from Detroit to run San Francisco's two museums. Besides building collections, he has organized some of the greatest special exhibitions in the country, those covering the spans of French and American painting notable among them. Soon after the Legion Palace opened, it housed the largest exhibition of American sculpture ever shown, sponsored by the National Sculpture Society.

The San Francisco Art Association,

founded in 1872, has long coordinated that city's artistic life, bringing artists and laymen together in one organization. When the San Francisco Museum of art was planned, the society was chosen to operate it. Since its opening in 1935, Grace McCann Morley has made it an educational center for modern art.

Physically and culturally San Francisco is all of a piece. When an art style takes hold, it dominates. In the past decade San Francisco artists have gone in for a free-abstract type of painting. The city's most distinguished painter, Charles Howard, while typically San Franciscan, spends most of his time abroad. His brother, Robert, is a top-rank sculptor, as is his wife, Adeline Kent.

After assembling a wonderful exhibition of contemporary American painting for the San Francisco Exposition of 1940, Roland McKinney gave the Los Angeles County Museum five years of inspiring leadership and a great range of important shows before leaving to head Pepsi-Cola's art effort. In recent years William R. Valentiner has built up the museum's collection.

Los Angeles, unlike compact, sculptural San Francisco, is spread all over the map. Its artist groups have little civic influence and fail to unite artist and lay interests. The region's art is heterogeneous and individual; every style is practiced. Yet it has more nationally-recognized artists (Sheets, Serisawa, Lutz, Haines, William Brice, Howard Warshaw, among them) and more enterprising dealers (Dalzell Hatfield, Earl Stendahl, Alexander Cowie, James Vigeveno, Felix Landau) than San Francisco, and more collectors of contemporary art. Hollywood collectors, among them Mr. and Mrs. Walter C. Arensberg, the Edward G. Robinsons and William Goetz, have gone in heavily for modern French painting. Where San Francisco collectors, however, present their treasures to their city's museums, those in Los Angeles have often given theirs to eastern institutions.

California's oldest art museum is the E. B. Crocker Art Gallery, Sacramento (1887). Its newest museums are the Santa Barbara Museum of Art (1941), doing great work under Donald Bear's directorship, and the Pasadena Art Institute, founded in 1927 but only coming to life in the past few years, with John P. Leeper now doing a good job there.

Oakland has had its Municipal Art Gallery since 1916. Long Beach opened one this year, plans a fine building for the future. The Art Center in La Jolla (1941) and the artist-operated Laguna Beach Art Gallery both reopened this year in handsomely enlarged and re-decorated buildings.

Partly because two great city expositions (1915 and 1940) gave prominence to world and local art, the San Francisco Municipal Art Commission gets good financial support. The Los Angeles Department of Municipal Art, under Kenneth Ross, is coming up fast.

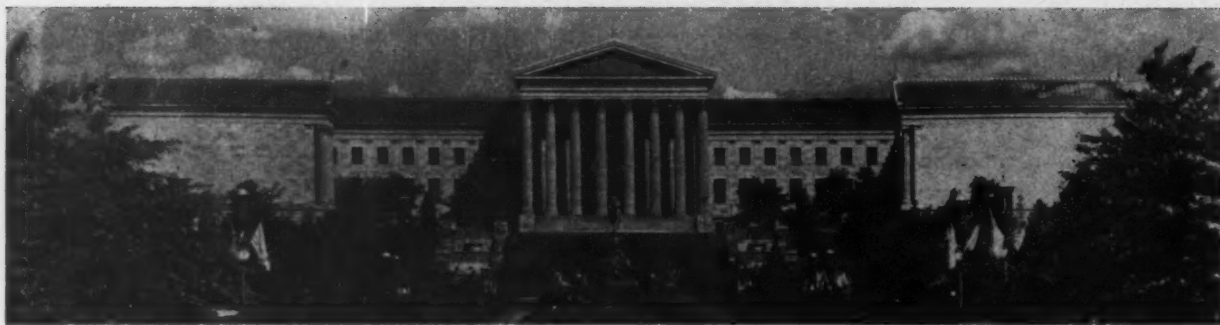
The Federal and the Treasury Art Projects, here as in other vicinities, played an enormous part in bringing out talented artists and helping to arouse the wide-spread spectator interest in art which is now so evident the length of the Pacific Coast.



MORRIS GRAVES: *Joyous Young Pine*

WILLIAM BRICE: *Rose Bush*





THE PHILADELPHIA MUSEUM OF ART

Philadelphia, Rich in Collectors, Wins Art But Loses Artists

By Dorothy Drummond*

FOR THE PAST quarter century Philadelphia has been growing as an art repository with the Philadelphia Museum of Art, presided over by Fiske Kimball, its collection-minded director, serving as collectors' headquarters. When the present museum opened in 1928, after transfer of the Wiltach, McFadden, William L. and George M. Elkins Collections from old Memorial Hall, relic of the 1876 Centennial Exposition, the building was a large shell only some 9% completed. With its change in site, however, came a change in name from The Pennsylvania to The Philadelphia Museum of Art.

Availability of appropriate space, and the zeal of its director, began to attract new collections including a notable series of period interiors given as memorials, and providing art of a particular period and country with congenial contemporaneous settings.

Meanwhile changes within the city itself rendered the John G. Johnson mansion at 510 South Broad St. a fire hazard. Its contents of irreplaceable old masters and school paintings, in accordance with the donor-owner's will, had to be housed in a museum of their own. To comply with this stipulation, the Philadelphia Museum of Art constructed in one of its wings the John G. Johnson Museum series of galleries.

To the museum's interest in collections, perhaps, may be traced the continuous development of collectors in the Philadelphia area. But where once there was a Johnson or a Widener—men who collected in the grand manner with an eye to old masters—today there are dozens of smaller collectors whose interest has shifted largely to contemporary Europeans (French moderns to the fore). Whether the museum has influenced the collectors or the collectors the museum may be open to conjecture, but it would be difficult to ignore an obvious blending of tastes. This was further accented last spring when, as climax to its Diamond Jubilee celebration, the museum announced the gift of the Mr. and Mrs. Walter C. Arensberg Collection dually rich in contemporary European and aboriginal American art. For this aggregate some 21 galleries still are in state of preparation.

As it stands today the Philadelphia Museum of Art has risen to a position that may be challenged by few of its

colleagues. Neither a public nor a private institution, it is a combination of the two with funds supplied by city, state, and its own corporation; while sizable yearly deficits are met by wealthy patrons who thus logically acquire proprietary interest in the institution. In turn, the museum fosters

their collecting interests and tenders exhibitions. To date, however, it has not looked with similar favor on the producing artists of the area it serves, although it does employ a few of them as teachers in the adult and children's classes sponsored by its Division of Education under the direction of Emanuel Benson. Its Print Department, similarly, since Carl Zigrosser became the curator, has revealed increasing interest in living Americans.

Since, collector-wise, The Philadelphia Museum of Art concerns itself primarily with contemporary Europeans, it has remained for The Pennsylvania Academy of the Fine Arts to uphold the cause of living Americans. Historically fitted for the role as oldest institution of its kind in the country, started largely by artists for artists, it will hold its 147th annual show next February. Continuously, also, for the past few years it has set aside an "Artists Gallery" for exhibitions of work by Philadelphia artists. Various funds enable the Academy to make periodic purchases, generally from its own annuals, or from artists contributing to them. During the past year it spent some \$30,000 for contemporary American painting and sculpture; while the museum, although denying living American artists specific place in its own great Diamond Jubilee show, provided \$10,000 as a special Jubilee feature for acquisition of paintings from the Academy's 146th Annual.

Both The Pennsylvania Academy of the Fine Arts and The Philadelphia Museum maintain schools in which are trained many of this country's successful painters, sculptors, illustrators, commercial artists, mural painters and print makers. Recently, also, to meet the growing interest in art at the university level, and the public school demand for art teachers with degrees, both art schools have collaborated with the University of Pennsylvania in granting degrees. Similar academic standing is being afforded by The Moore Institute of Art, Science and Industry which, in 1932 as the Philadelphia School of Design for Women, oldest art school for women in the U. S., merged with the institution whose name it took together with a \$3,000,000 endowment.

During the quarter century, the death of Samuel Fleisher, founder of the internationally known Graphic Sketch Club in the heart of one of the city's poorest districts, brought that unique institution (1944) through bequest into custody of the Philadelphia Museum.

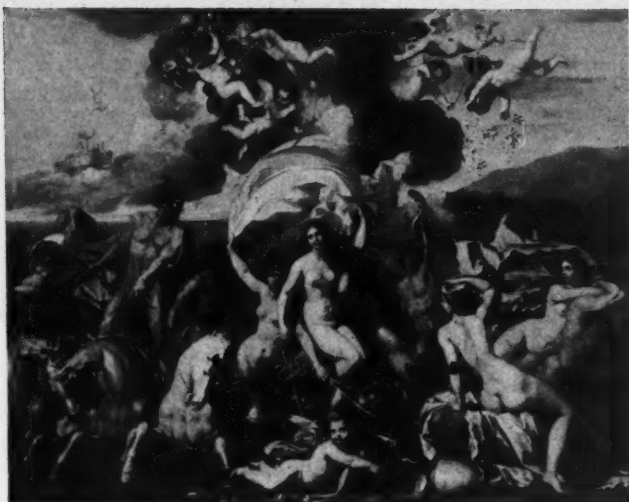


MARCEL DUCHAMP: *Nude Descending a Staircase*. Arensberg Collection

PABLO PICASSO: *Three Musicians*. A. E. Gallatin Collection



*Dorothy Gaffly Drummond, critic, author, editor and lecturer, is the DIGEST's Philadelphia art correspondent.



POUSSIN: *Triumph of Neptune and Amphitrite*. Elkins Collection



CÉZANNE: *The Bathers*. Wilstach Collection

Classes at the Graphic Sketch Club, thanks to a \$2,000,000 Fleisher endowment, are, unlike those at the museum, free of tuition charges.

Most recent of the major art schools in the area is the Stella Elkins Tyler School of Fine Arts of Temple University. Tyler was founded in 1935.

Although a steady stream of promising young artists continues to feed into Philadelphia institutions, the town still offers so little encouragement to maturity that talent drifts elsewhere.

During the past 25 years, two non-museum organizations maintaining buildings of their own have worked steadily in the interest of living artists. They are the Philadelphia Art Alliance and the Philadelphia Print Club. To these may be traced a lion's share of art sales as well as sustained programs for lay enlightenment.

Not all important Philadelphia art bodies, however, have buildings at their disposal. The Philadelphia Water Color Club, for instance, holds its fall and spring annuals respectively in the gal-

leries of The Pennsylvania Academy of the Fine Arts and the Art Alliance. Lately it has augmented its program with fall exhibitions in the Pennsylvania Railroad Station at 30th Street.

Within the past 10 or 15 years an important peripheral chain of art centers has been developing, thus carrying art into the hinterlands. Notable among such organizations is the Lehigh Art Alliance whose amazing series of industrial "Portraits," begun a year ago, and participated in by 60 to 150 of its artist members, has resulted in mass sales and nationwide publicity. Nearer home, Woodmere Art Gallery, in the Germantown-Chestnut Hill vicinity, now serves as binder for its sister organizations, and last month consolidated them in a permanent Regional Council of Community Art Centers.

Woodmere Art Gallery, itself, founded in 1940, is housed in the Germantown mansion of Charles Knox Smith, millionaire oil operator, who died in 1936 leaving some 400 assorted paintings, statuary and art objects, and approxi-

mately \$300,000. That sum now maintains one of the finest exhibition galleries in the Philadelphia area, and annually provides for purchases for Woodmere's permanent collection.

Although various art organizations have mushroomed and died during the past 25 years, a few, such as the venerable Philadelphia Sketch Club (all male), oldest club of its kind in America, and the Plastic Club (all female) have managed, despite vicissitudes, to remain hardy perennials. Born within the quarter, the Da Vinci Alliance (now no longer the purely Italian-American organization of its inception) continues to hold Annual exhibitions. The Philadelphia Art Teacher Association, also, stages watercolor and oil annuals.

Although innumerable painters and sculptors with national reputations at some time touched Philadelphia schools for training, it would be difficult to match for strength—among those who have remained in the area—the Henri-Luiks-Glackens-Sloan-Graffy combina-

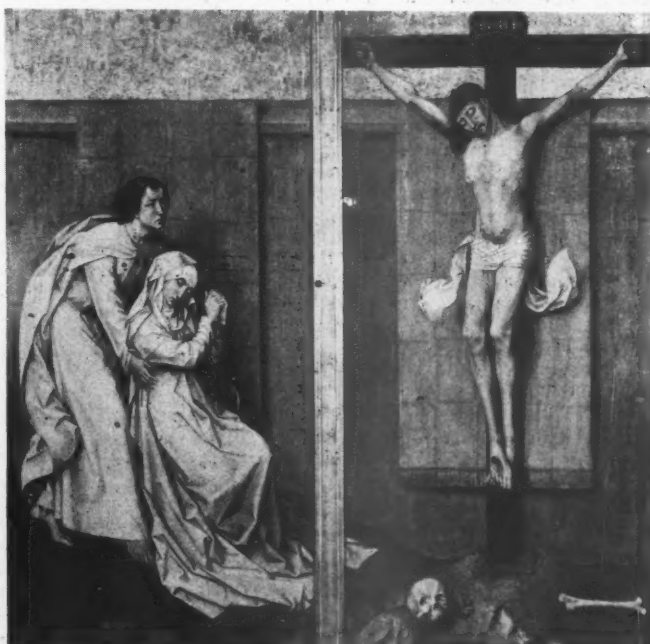
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Arm Reliquary of St. Babyllas, one of the Guelph Treasures (Left).

Rogier van der Weyden's "Crucifixion," Johnson Collection (Right).

Louis XVI Drawing Room, bequest of Mrs. Alexander Hamilton Rice (Below).



Paintings and other objects illustrated on this and the opposite page are in the collections of the Philadelphia Museum of Art.



Left to right: Film makers Hans Richter, Robert Flaherty and Joris Ivens

Art Films Served Without Demi-Tasse

By Arthur Knight*

UNTIL VERY RECENTLY an art film was defined as one of those movies seen at a place where they serve coffee in the lobby. It was invariably a feature that had come from England, France or Italy. It was foreign and hence—through our peculiarly American self-deprecation—perforce “artistic.” Within the past year or so, however, another kind of art film has forced its way into the public consciousness here, a kind of film that deals directly with the stuff of art—with painting, sculpture, gravure, even art theory and aesthetics. And with such films as “The Titan,” “Rubens” and “Grandma Moses” leading the way, a whole new area of film making seems to have opened up.

“Seems” is used advisedly, for this sudden burst of art film production is in fact the result of a gradual but steady accretion of work over a long period of time. Through the '20s a number of American museums had already embarked on art film production programs. Their pictures were simple enough as films, generally amateur, but enough to mark a beginning in this country. Some of them actually are still in circulation. Today, for example, one can obtain from the Metropolitan Museum of Art a little-known work filmed by the late Robert Flaherty in 1925, “The Story of a Potter.” Like most of the art films turned out during the '20s and '30s, this was a “how to do it” affair, a picture whose purpose was to inform and instruct. Lewis Jacobs’ film on sculptor Chaim Grosz, “From Tree Trunk to Head,” a film on lithography with Lynd Ward, another on painting with William Gropper—all produced during the late '30s—carried this tendency out of the museum and into somewhat less specialized distribution channels. These were films made to be shown and studied in the classroom and art school. And in the classroom the art film remained throughout the '40s. Today, however,

American producers are daring to think beyond this market.

Probably the first art films to be seen and enjoyed by a general audience in this country were two very remarkable pictures from Belgium, “The Adoration of the Lamb” and “Hans Memling.” Produced by André Cauvin, they became a regular feature at the Belgian Pavilion during the World’s Fair in 1939. These films, instead of trying to show how a work of art is created, directly examined the work of art itself. Their great detailed close-ups of the paintings by Van Eyck and Memling made looking at art a new kind of experience. Not only could more people now see these famous works, but through the medium of motion pictures they could actually see them better than in the Cathedral at Ghent or the little Memling museum in Bruges. The camera’s extreme magnification illuminated details, while an intelligent commentary provided an informal, discreet background. Only color was missing.

Both the “Adoration of the Lamb” and “Memling” were quickly added to the important documentary film collection of the Museum of Modern Art Film Library, along with a slightly earlier Ufa-Kulturfilm, “The Stone Wonders of Naumburg.” Directed by Curt Oertel, who was later to make “The Titan,” “Stone Wonders” provided a similarly stimulating scrutiny of Naumburg Cathedral’s medieval sculpture masterpieces. All three of these pictures have since been widely circulated throughout the country by the museum, and were closely studied by the very film makers who are producing our new art films today. In 1943 the Museum of Modern Art itself made an interesting one-reeler in color on Alexander Calder. Screenings of these short films soon became a regular feature of the museum’s annual Art Education Conference, attended by teachers and museum personnel from all over the U. S.

The main stimulus to American art film production remains the constant importation of new art films from Europe. Robert Flaherty used to say: “One

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TV: Hope Tempered

By Betty Chamberlain*

ART ON TELEVISION dates back through only half the past quarter century, and indeed it may surprise many that there have been TV art programs for so long a period. But from television’s earliest days, museum curators began having great hopes: here at last was the real medium of communication that would spread art to the millions just as radio had broadcast good music. There is still a great deal of this hope, but it is tempered with a larger amount of practical approach. Many fewer optimists today are wont to forecast the end of all economic problems for museums and artists through television sponsors who are supposedly going to pay large fees for reproduction rights. Nothing of the sort is happening.

As early as 1932, the Metropolitan Museum granted formal permission for use of its picture material on TV. But it was not until 1939 that the first scheduled television program under the auspices of a museum was actually broadcast, and there were few who were able to see it. This was a program from the N.B.C. studios featuring Nelson Rockefeller and Alfred H. Barr, Jr., of the Museum of Modern Art. They discussed Brancusi’s *Bird in Flight* on the occasion of the opening of the museum’s new building on 53rd Street.

Considerable experimental production work was subsequently done in the studios in collaboration with various museums, and in 1941 the Metropolitan launched a regular series from C.B.S., largely using lantern slides, photographs and lecturers. The series was conducted weekly for almost a year. At this time there were about 3,000 TV sets in New York.

Although the televising of art programs was severely curtailed during the first two years after our entry into the war, individual programs began to reappear around 1944. Several carefully worked out feature presentations staged by the Metropolitan showed advances in programming at this time. The number of art programs since then has increased steadily. In 1947 the National Gallery in Washington gave a dramatization of Raphael’s *St. George and the Dragon*. The following year the Baltimore Museum of Art produced a series of programs that continued for more than a year. Up to then, one of the very few commercially sponsored televised art series was “The World of Art” in Detroit. Comprising 13 quarter-hour programs of discussions and dramatic art presentations by professional actors, it was sponsored by the Chrysler Corporation and researched by the Detroit Institute of Arts. The longest sustained weekly presentations were begun in 1948 by the Minneapolis Institute of Arts at the same time that N.B.C. opened a TV station in that city. For nearly three years, these programs were under the direction of H. D. M. Grier, one of the most enthusiastically active exponents of art on television.

The Museum of Modern Art has been responsible for putting on or participating in a television program—some

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*Arthur Knight, who contributes movie criticism to the *Saturday Review of Literature*, is Film Advisor of CBS.

*Betty Chamberlain is a member of the Museum of Modern Art’s staff.

The Passing of Copy Book and Antique Cast

By Victor D'Amico*



WHEN HISTORY finally records the achievements of the first half of the 20th century, among the greatest of them may be the discovery of the creative child and not the development of air power or the atom bomb, for upon

the respect for creativeness over destructiveness may rest the survival of mankind. We need not, however, wait for history to determine that the concept of the child as a creative individual in his own right has been the outstanding achievement in art education. This concept—which has its roots in the philosophy of such 19th-century thinkers as Froebel, Spencer and Herbart—was developed as a creative philosophy by Cizek, Dewey and Read in our time. The past quarter-century is distinguished not so much by outstanding individuals as it is by the general acceptance and spread of the creative concept.

Formerly, the child was regarded as an immature or incomplete being who needed preparation for adulthood. In art, the child was not conceived of as having ideas of his own or as being able to express himself visually. The beautiful scribbles and the schematic drawings which we admire today as the child's own dynamic visual language were regarded as proof of his ineptness, and therefore lesson plans and curricula were devised to control each movement and step in the child's progress. For example, until the late '20s the "Collins Syllabus" (Drawing and Constructive Work for Elementary Schools, by Frank H. Collins) governed art teaching in the New York City public schools. The syllabus consisted of a series of exercises, growing in complexity, which the children followed and which the teacher in turn marked for accuracy by comparison with the originals. The child was not considered able to motivate his own art experiences, and therefore art exercises and themes based on holidays or seasons were used. The idea governing this method was to simplify or adulterate the techniques of the artist to the level of child consumption.

A similar practice was employed on the high school level where perspective, light and shade, color harmonies, the making of value scales and color wheels were regarded as preparation for original work. Strawberry baskets set at various angles, manhole covers "above and below eye level" were meticulously rendered in line or shaded with various grades of pencils on 9" x 12" paper. The art school continued this form of indoctrination on a higher level. The beginner was first required to take antique charcoal drawing from casts, then life class, and finally oil or watercolor composition from still-life—the nearest approach to creative work.

The past quarter-century has de-

veloped the concept of creative education into an articulate philosophy supported by methods and techniques. The psychologists have contributed greatly to creative education by their stress on the therapeutic value of art and the need for art expression in the emotional development of the individual. An unfavorable outcome of this emphasis has been a tendency to ignore esthetic aspects of art experience and to accept any activity as valid. Worse still, the rank-and-file teacher has abused the concept of free expression by making it a pseudo-science for interpreting personality. The best contribution here in America has come from artist-psychologists like Viktor Lowenfeld and Rudolf Arnheim who have set forth the creative growth of the individual in a sound organization of age levels.

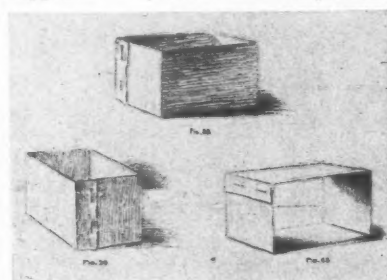
The concept of creative education establishes art as an important medium through which the child expresses his own ideas and emotions and interprets his reaction to his environment. Motivation comes from the child's everyday experiences, his imagery and imagination, not from some object set up before him or from examples and subject matter devised by the teacher. Technique is not regarded as preparation for original work, but, as the means by which the individual liberates and sharpens his expression. For example, the exaggerated or distorted forms produced by the young child are not misconstrued as results of the child's ineptness, but they are recognized as the schema of his powerful and vivid visual language. Tactile and kinesthetic experiences play an important role in the creative growth of the individual.

Perhaps the most significant development of the past decade or two has been the emphasis on art for all children and on the importance of art in general education. The discovery of child art as a valid expression and its seeming similarity to the work of primitives and some modern artists has led to the growth of the "genius myth" or the "talented child" which has somewhat defeated the larger aim of art for personality growth. Cizek contributed to this confusion by sponsoring his more able students and setting their work up as exceptional. There are many educators today who perpetuate this hierarchy of child art. The danger lies in the fact that it is readily accepted by ambitious parents who wish to promote their "exceptional" children by forcing them into adult patterns. Another danger is that it is used for profit by enterprising and unscrupulous commercial interests, from manufacturers of crayons to network radio and TV hook-ups.

The problem of the adolescent has been one of the major concerns of contemporary art education. The common complaint is that as the individual approaches his teens both the fertility and the individuality of his expression diminish. Space does not permit an analysis of the various causes and possible solutions, but it is certain that the creative approach of today's education, with its focus on individual interests, variety of expression and changing media, is more inspiring and beneficial to the



ABOVE: Two examples of today's creative teaching. The street scene by a six-year-old boy, though its perspective is distorted, is dynamic and exciting; the picture of a pet canary by a four-year-old girl describes a subject for which the girl has affection and which she understands. BELOW: An example of the indoctrinary influences of the formal teaching methods of the past which persist in many schools today. The exercise from the "Collins Syllabus," is accompanied by complicated directions which the second year child is supposed to follow and comprehend.



adolescent than rigid exercises in perspective and color theory. More has probably been done toward solving the creative needs of the adolescent in the past 25 years than at any time before. This has been an outgrowth of study of the creative nature of the young child rather than a distinct or separate research. Special mention should be made of work done by the Progressive Education Association, particularly in the 1930s and early '40s when, under grants from the General Education Board, it carried on extensive studies of the psychological and creative development of adolescents. Its "30 school experiment" did much to encourage the teaching of the arts on the secondary level as part of general education.

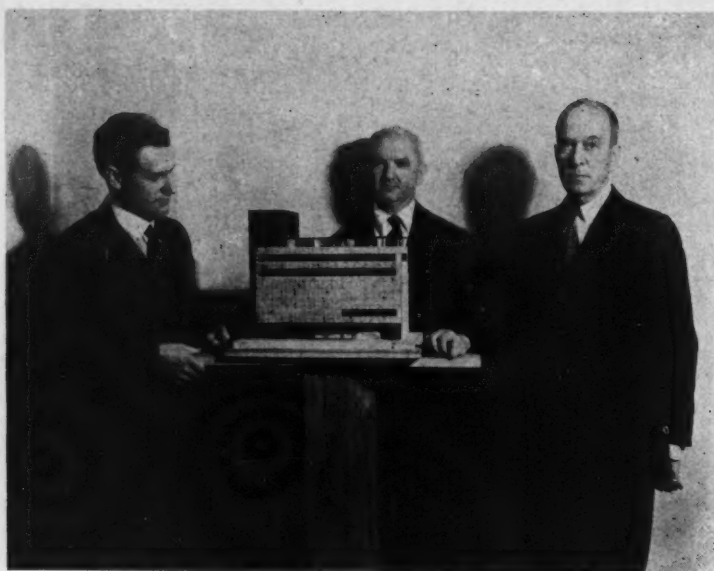
The Bauhaus, famous school founded in Germany under the distinguished leadership of Walter Gropius, and its offsprings in various forms in America have had tremendous influence on U.S. art education. Most outstanding has been the work of Moholy-Nagy in Chicago and that Josef Albers for many

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*Victor D'Amico is Director of the Department of Education at the Museum of Modern Art.



The Museum of Modern Art and, on the left, its new Grace Rainey Rogers Memorial Annex.



The Building Committee inspects model of the projected museum. Left to right: Nelson A. Rockefeller, A. Conger Goodyear, Stephen C. Clark.

New York's Museum of Modern Art: 'A Citadel of Civilization'

By Nelson Lansdale

THE TIME WAS MAY, 1939—less than four months before Hitler's hordes rolled on Warsaw to mark the flaming start of World War II. From the White House, Franklin Delano Roosevelt's words were piped to the nation, and especially to the 6,780 guests attending the dedication of the Museum of Modern Art's fourth, and first permanent, home: a \$2,000,000 edifice of stainless steel, white marble, glass and Thermolux at 11 West 53rd Street.

"The conditions for democracy and for art are one and the same. What we call liberty in politics results in freedom in the arts. . . . Crush individuality in society and you crush art as well. Nourish the conditions of a free life and you nourish the arts, too. . . . Art in America has always belonged to the people and has never been the property of an academy or a class. . . . This museum is a citadel of civilization."

The "citadel of civilization" to which Roosevelt referred had its origin just a decade earlier, when three collectors of modern art—Lizzie P. Bliss, Abby Aldrich Rockefeller, and Mrs. Cornelius J. Sullivan—asked A. Conger Goodyear to lunch. As *Vogue* magazine reported during the '40s, the ladies knew Goodyear, by reputation only, as a terrible-tempered business man and art collector who had done wonders for the Albright Art Gallery in Buffalo.

Of the three, Lizzie Bliss (her family has since changed her name to Lillie) had the largest collection, including 20 Cézannes and Picasso's lovely classic, *Woman in White*. These treasures, a few of which had been purchased at the 1913 Armory Show, became the cornerstone of the Modern Museum's collection, which is now beyond any argument the finest collection of 20th-century art in the world. It was the Bliss bequest, too, which provided that the young museum must raise its orig-

inal endowment (\$600,000) from outside sources.

Mrs. Sullivan was also a collector of modern French pictures and a part-time 57th Street dealer.

Mrs. Rockefeller—the first Mrs. John D. Rockefeller, Jr.—had the most money, lived the longest, and probably made the most lasting impression of any of its affluent sponsors on the museum during its formative years.

The ladies asked Goodyear to act as chairman of the proposed museum. Accepting, he promptly suggested the socialite collector Frank Crowninshield, then puissant editor of *Vanity Fair*, as secretary, and Paul J. Sachs, associate

director of the Fogg Museum of Art at Harvard and a former member of the banking firm of Goldman, Sachs & Co., as another trustee. It was Sachs who proposed—and a wildly improbable suggestion it was—a former student, Alfred H. Barr, Jr., then 27, as director of the new museum.

Barr had no money to speak of, and his social connections were not impressive. But Barr did have a point of view, a wealth of information about the art of the past 75 years and its sources, a medieval scholar's patience to dig out more, an open mind, and his own integrity—which has never been seriously questioned.

Edward Hopper's "House by the Railroad," first painting acquired by the Modern.



*Nelson Lansdale is a free-lance writer in the various art fields.

If in selecting Barr as director of their then-exclusive enterprise (though the founders' aims were serious and educational, it was no more than that at the start), the museum's first trustees acted more wisely than they knew, Barr's point of view did not always prevail. It is surely significant that for the new museum's inaugural exhibition, Barr, Sachs and Crowninshield (according to the latter) wanted to exhibit the painters who have since been recognized as the "big three" of America's old masters: Homer, Eakins and Ryder. When the Museum of Modern Art opened its doors on Nov. 7, 1929, in the Heckscher Building, the ladies (now including Mrs. W. Murray Crane, widow of a paper manufacturer and Senator from Massachusetts) had won: Cézanne, Van Gogh, Seurat and Gauguin were the attractions. But it is only fair to add that they were attractions: within a month, 47,000 persons crowded into the museum to find out what was causing the excitement.



TOP: A few of the Modern's 165 published books. BOTTOM: Meret Oppenheim's surrealist fur-lined cup and saucer of 1936 "were almost too much for some."

Symbolically enough, the second show, "Paintings by Nineteen Living Americans," attracted less attention. But with the third, "Painting in Paris" (Matisse, Derain, Braque, Picasso, Bonnard, Rouault and Segonzac), attendance shot up to such an extent that other tenants of the building complained that they couldn't get in or out of their own quarters. Threatened by the building management with the cancellation of their lease, the trustees were compelled to keep down attendance by clamping on a 50-cent admission during the last two weeks of the show. But 59,000 persons battled their way in.

These first exhibitions set several patterns from which Manhattan's most wide-awake museum has yet importantly to deviate. First of all, its exhibitions were popular, especially those which presently, in large part due to the museum's own influence, became "the fash-



Picasso's "Guernica," lent to the Modern by the artist. "From any point of view, the most remarkable painting . . . produced in this era," wrote McBride in 1939.

ionable French." In its own defense, the museum likes to point out that the first painting it acquired was the work of an American (Edward Hopper), that its first one-man show was devoted to Max Weber, and that numerically it has shown many more works by Americans than by non-Americans.

In the second place, the Museum of Modern Art's catalogues from the start have been so authoritative that they have become permanent reference books rather than hand-lists with superficial comments. No museum in the world has become much better known in Europe, and this is because scholars who touch the modern field have found the Modern's comprehensive surveys indispensable. They are certainly the best art books of their kind in the world. The Modern is, incidentally, the world's largest publisher of art books. To date it has produced 165 books, of which 675,000 copies have been sold, exclusive of 350,000 copies distributed to museum members. (Simon & Schuster have for six years been the commercial distributors of these books; their design and content remains entirely under museum control.)

Again, the fantastic influence of the museum is in no small part due to its Circulating Exhibitions department which has arranged 5,744 showings of its exhibitions in the U. S. and Canada, 33 exhibitions in 38 foreign countries, and at present has a program of 70 shows, with 318 different viewings in the U. S. in a single year (1950). Since 1931, it has circulated the gospel of modern art in 1,005 individual exhibitions. Oddly enough, some of the most conservative sections are the most avid hosts to "extreme" shows. Conservative Canada, for example, has produced no painter worth polite mention in the Modern's catalogues of contemporary greats, but in Toronto, visitors demanded (and got) a three-week extension of the *avant-garde* "Three Modern Styles." Manitoba, Winnipeg and Ottawa, home of the National Gallery of Canada, are all good Modern Museum customers.

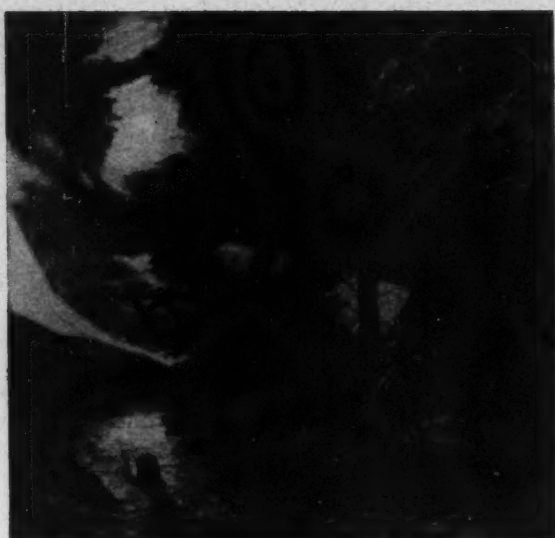
A survey of this length can only hint at the Modern Museum's brilliant exhibition technique, seen at its best in shows of modern design, and in such stunning exhibitions as "20 Centuries of Mexican Art" in 1940, or the show of "Indian Art of the United States" the following year. Each was the largest, and by all odds the finest, such show ever attempted. The influence of the

installations was enormous even on such remotely allied institutions as the nation's museums of natural history. But the influence of the Modern's showmanship has been worldwide. Beside its dazzling display of Henry Moore, the Tate Gallery's show of the English sculptor's works, arranged for the Festival of Britain during the past summer, seemed cluttered and confused.

It is only possible here to note the existence of the Abby Aldrich Rockefeller Print Room, which the Modern claims is the only such museum collection anywhere devoted to contemporary printmakers. Nor does space permit an adequate discussion here of the Film Library, the only film repertory theater in the world which owns 8,000,000 feet of movies. The total footage would take some 1,450 hours—or approximately 182 eight-hour days—of continuous projection to run off.

Any institution as active as the Museum of Modern Art was doomed at the outset to make enemies. The furlined cup and saucer in the surrealist show (1936) were almost too much for some. For others the last straw came as recently as this past summer, when eight automobiles of European and American design were displayed as "hollow rolling sculpture." This extravagant metaphor especially exasperated The New York Herald Tribune's Emily Genauer, who has been the most articulate foe of what she considers the museum's pretentiousness in print. Still others, who are possibly more important to the museum's survival—like the Chester Dales, for example—have demonstrated their disapproval by lending or bequeathing their major modern pictures elsewhere.

The Museum of Modern Art is a three-ring circus, if you like, but it has attracted the customers. It has repeatedly staged drives for members, and now has 12,000, about half coming from metropolitan New York. It has, moreover, attracted the kind of customers who can afford to buy modern art. Yet, whatever else the Modern has done, it has never failed to attract attention. One is reminded of the story about the two venerable members of the exclusive University Club on 54th Street, seated at a window overlooking the museum's garden, when three of the museum's top executives came into view. "There they go now," muttered one of the old-timers darkly. "Who knows what they'll think of next?"



ABOVE LEFT: On the evening of April 20, 1928, during the Judge Elbert H. Gary sale at American Art Anderson Galleries, three still-unbeaten U. S. auction records were set. The Gary collection, sold in two parts, brought an all-time high total of \$2,293,693. Gainsborough's "Harvest Wagon" was sold to Lord Duveen for \$360,000, still the highest price for a painting. And Houdon's "Sabine" brought \$245,000, highest price ever bid here for sculpture.

ABOVE RIGHT: At Parke-Bernet's Sir William Van Horne sale, in January, 1946, 20 modern paintings were sold. The sale realized \$221,590, 14th highest U. S. auction total of the period. In it, Chester Dale paid \$23,500 for Ryder's "Siegfried and the Rhine Maidens."

In April, 1942, in the grand ballroom (left) of the Harry Payne Whitney residence, 871 Fifth Avenue, New York (below), a public auction was held. It was like many others which signaled the passing of an era. The Whitney ballroom, one of the most resplendent of its kind in New York, was hung with fabulous chandeliers, had a built-in pipe organ, and a ceiling allegedly from the chateau of a chevalier to the court of Louis XIV. The sale realized \$296,411, included tapestries and interior appointments. Six Brussels renaissance tapestries, used in the coronation of King Edward VII, went to the Philadelphia Museum for \$42,000; four Royal Beauvais weavings went to the Worcester Museum for \$40,000.



BELOW LEFT: Medieval art and antiquities from the collection of the late Joseph Brummer were sold during April and May of 1949 in a three-part auction which realized \$739,510, third highest U. S. auction total of the past 25 years. This Pre-Achaemenid bronze portrait head brought \$6,400.

BELOW CENTER: Much African sculpture has reached the auction block recently. A particularly notable example is the Benin bronze bas-relief, "Warrior in Panoply." It brought \$3,600 in the Von Sternberg sale, November, 1929.

BELOW RIGHT: The Thomas Fortune Ryan sale of November, 1933, realized \$394,937, eighth highest U. S. auction total of this period. In the sale, Francesco Laurana's marble portrait of a Princess of Aragon (ca. 1475) brought \$102,500, second highest price paid for sculpture at auction in the U. S.





ABOVE LEFT: Frans Hals' "The Merry Lute Player" in the John R. Thompson collection brought \$127,000—highest price paid recently for a painting at U. S. auction. The sale realized the 12th highest U. S. total for the period—\$262,780; included Italian, English and French paintings; was held in January, 1944, on a Saturday afternoon, unusual since most important paintings are sold in the evening.

ABOVE CENTER: Second highest American auction total of this period was \$716,950, brought in the 1927 James Stillman sale of old and modern masters. "Titus in an Armchair," one of two Rembrandts in the sale (the only two offered at U. S. auction before 1939) brought \$270,000, still the record U. S. auction price for a Rembrandt.

ABOVE RIGHT: In December, 1941, at the Mrs. B. F. Jones sale, British 18th-century portraits and other paintings brought, in two evening sessions, a total of \$463,520, seventh highest U. S. auction total of the period. Hoppner's "Miss Frances Beresford" fetched \$39,000.

RIGHT: Typical of the growing interest in Americana, as reflected in the auction room, "Wall Street in 1820," by an unknown artist, brought \$13,500 when it appeared in the Erskine Hewitt sale of 1939.

BELOW LEFT: Another record (for a French modern) was set when Toulouse-Lautrec's "La Beveuse" brought \$30,000 at Van Horne sale.

BELOW RIGHT: The Mrs. Cornelius J. Sullivan sale, in December, 1939, first important auction of French and other moderns since the 1927 Quinn sale, brought a total of \$148,730 in two evenings. The public's great interest in the sale was the first indication that modern painting would draw the largest crowds. In the sale, Walter P. Chrysler, Jr., paid \$27,500 for Cézanne's "Madame Cézanne."





PEYTON BOSWELL, JR. (1904-1950)



PEYTON BOSWELL, SR. (1879-1936)

Chicago, Bulliet and the Peyton Boswells

By C. J. Bulliet*



CHICAGO: In 1926, the year the Art Institute of Chicago accepted for permanent installation the Birch-Bartlett collection of modern paintings, Peyton Boswell, Sr., mortgaged his home in Hopewell, N. J. He mortgaged his home

in order to raise money to start THE ART DIGEST.

With the acceptance of the Birch-Bartlett collection, the Art Institute became the first big-city museum in America to break definitely the shackles of the past, and to put the official stamp of approval on the fauves and the cubists who had blossomed in France just after the dawn of the century.

With the establishment, simultaneously, of THE ART DIGEST, the moderns (who were fitfully having their say in various newspapers and periodicals around the country, depending on the broad-mindedness of unconvinced owners) acquired an open forum in which to discuss their side of the question. For Boswell planned his ART DIGEST along the lines of the old Literary Digest, with the view of balancing judiciously the scales of art comment and criticism.

Boswell, Sr., and I, both of us Midwesterners, had had much the same sort of training for our careers as art critics, and I was one of his warmest admirers from the first issue of his racy ART DIGEST. We often differed sharply on some particular point. But our differences were friendly, if caustic, and we retained the most cordial relations until his death—a relationship that was extended, with the same cordiality, between his son and successor, Peyton, Jr., and me.

Boswell, Sr., and I, after graduating from our respective Midwest high

schools, each taught a year at a village school. We both started our newspaper careers as police reporters, he on the old Chicago Chronicle. As police reporters we got—the hard way—the human contacts indispensable for a really heart-felt understanding of art as it has usually been created by artists with the urge to paint and to starve, if necessary, in a garret.

Both of us saw the Armory Show in New York in 1913. Neither of us was particularly impressed with the modernism revealed. I wrote a sonnet for my newspaper, deploring the departure of Matisse and Picasso from the grand old, age-long traditions. Boswell did better. For his paper, The New York Herald, he described Marcel Duchamp's *Nude Descending the Stairs* as "a cyclone in a shingle factory," one of the immortal quips in all art history.

Chicago was dear to the heart of Boswell, Sr., because of early associations. Boswell, Jr., inherited the feeling. But both sometimes had their love and good will tried by bitter experiences.

"Chicago where I was born," wrote the annoyed Boswell, Jr., in the DIGEST in March, 1941, after he had bent over backwards trying to be fair to artists out here, "is dynamite for anyone to attempt to handle.

"Reproduce a Chicago artist, and a dozen letters will tell you how bad he is; quote a Chicago critic, and an equal number will tell you how dumb he is. Don't reproduce or quote, and you're called both. Some day something very good will come out of Chicago—you can't have all that bile, seriousness and bickering without something happening."

"An understatement, Mr. Boswell," I answered him, and the answer is still as good in 1951 as it was in 1941. "Though born out here, you didn't live here like your illustrious late father. In order to labor here on the spot, you have to be a cross between a lion tamer and a snake charmer. The art critic's principle defense out here is an arm long enough to hold a rattler far enough away by the nape of its neck so it can't strike you."

In the Beginning

By Helen Boswell*

IDEAS CAN COME at odd hours and in strange places. Peyton Boswell was sitting on a rock in a stream in San Diego's Balboa Park when he conceived the idea for THE ART DIGEST. As former editor of the International Studio and art critic of the New York American and New York Herald, Boswell had just lost everything he had, including the weekly magazine The Art News of which he was editor and half-owner with Samuel F. Frankel.

This unfortunate financial experience was not helped by the opening of the Peyton Boswell Art Gallery in California's idyllic San Diego, where the ex-editor had retreated with a near-nervous breakdown. The adventure cost him his last cent. He held one exhibition at his new gallery, a memorial to Guy Rose, and then accepting failure, closed the place and came home, his head popping with plans for THE ART DIGEST.

This projected periodical, as alive and alert as the new Time magazine, would present art news in a lively manner and add to the cultural life of a growing America. The fact that he had no money did not stop P. B. He promptly mortgaged our humble home and started the magazine.

The whole family was put to work. No time was wasted waiting for typewriters. My sister Marcia and I wrote off addresses by hand from morning until night, scratching out the names of prospective subscribers on the sunny lawn of our hill-top home.

Corporation papers were drawn up with the two daughters as secretary and treasurer. Our brother was away on a vacation and hadn't as yet heard of the latest family brainstorm. We had swaddling clothes ready for the birth of our new magazine before his return.

A 25,000 copy campaign of the first issue of THE ART DIGEST was gotten out. Typists were brought in and placed about in the living room and sun parlor. My mother was kept busy as copy boy, chauffeur and cook. In between she folded, stacked and sealed thousands of letters. Mail bags were dragged across the Oriental rug in the living room. Elbow room was made for lunches, and the family car kept busy climbing the hill for the dispersal of more sample copies. The workers were dismissed at 5 P.M., but the rest of us kept working.

The editor wrote the entire issue and the succeeding ones in the dining room; the kitchen was the mailing room; files were kept in the attic. Sometimes the editor could be heard pecking away until two in the morning, only to rise again at seven to start another day.

"As its name implies," ran the announcement in the first issue, "THE ART DIGEST presents a symposium of the news and opinion relating to art printed in the newspapers and periodicals of the world. . . . It presents in an unbiased manner, and as readably as possible, the significant things that are printed about art."

*Helen Boswell, daughter of the DIGEST's founder, is the wife of Richard Foster Howard, director of the Birmingham (Alabama) Museum of Art.

The Art Digest

*C. J. Bulliet, the DIGEST's Chicago correspondent, is art critic for the Chicago Daily News. In 1927, he wrote "Apples and Madonnas" which The White House Library selected as its representative book on modern art.



Karl Gruppe: Candor [far left]

Wheeler Williams: Fountain of Youth
[left]

Frederick J. Waugh: Gale





John Steuart Curry:
John Brown

William Zorach:
Benjamin Franklin

Thomas Hart Benton:
The Arts of Life in America

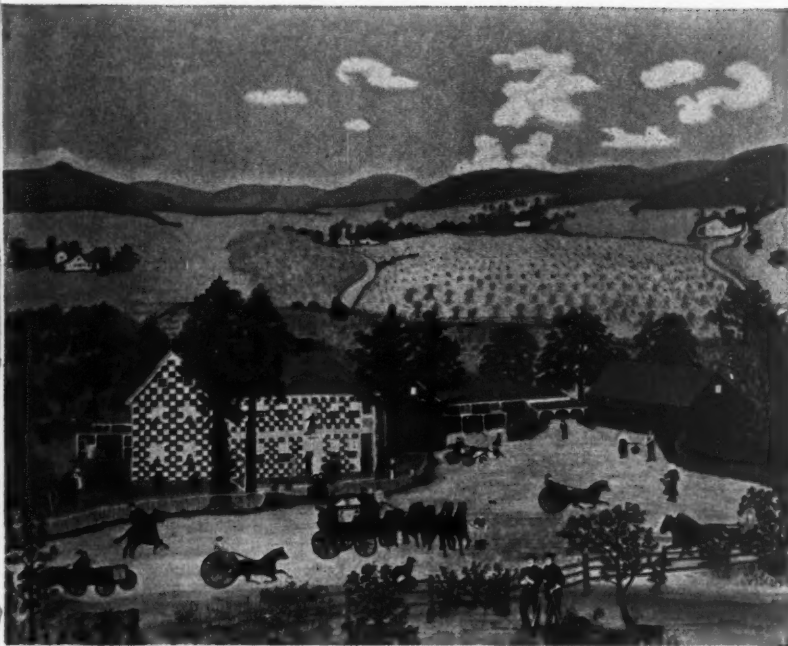




**Minna Harkavy: American Miner's Family,
Pennsylvania**

Grandma Moses: Checkered House

Marsden Hartley: Nova Scotia Fisherman



Koren der Harootian: Son of Ararat





Henry Koerner: Vanity Fair



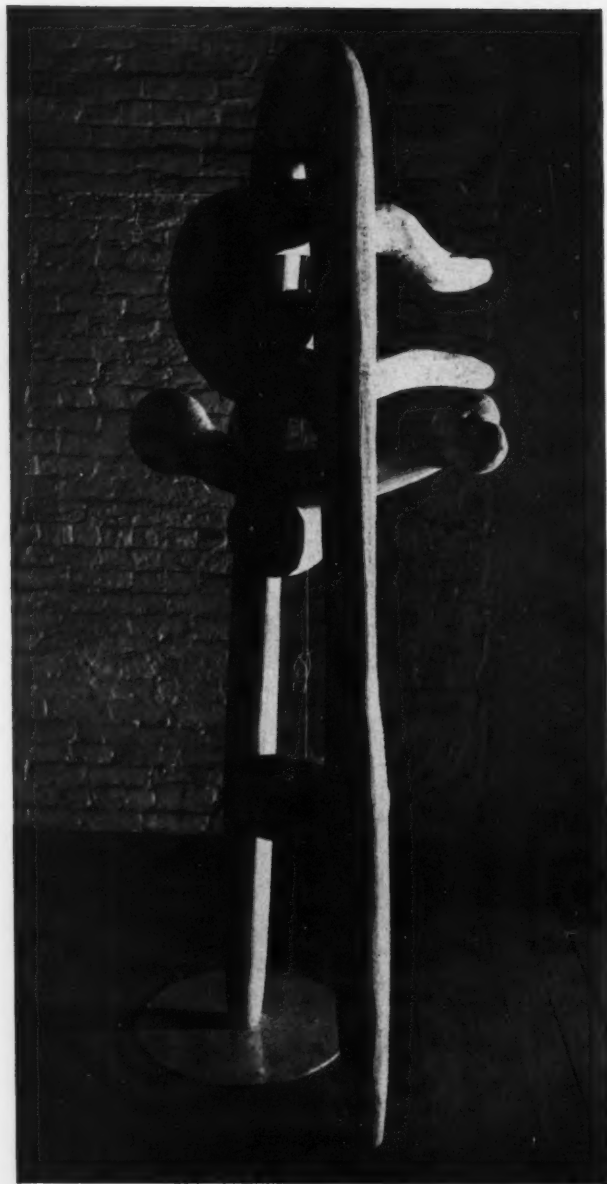
Yasuo Kuniyoshi: Somebody Tore My Poster [color]

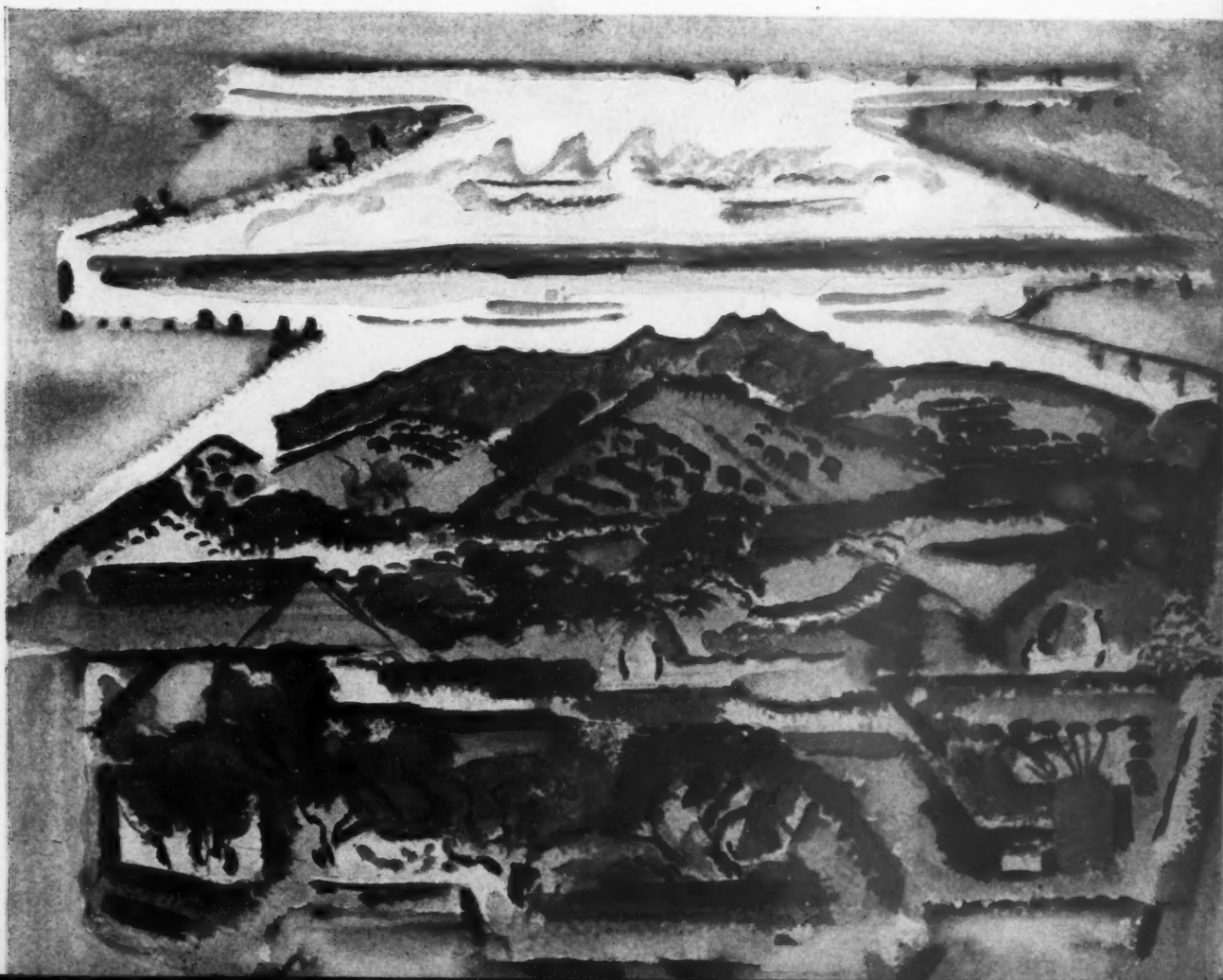
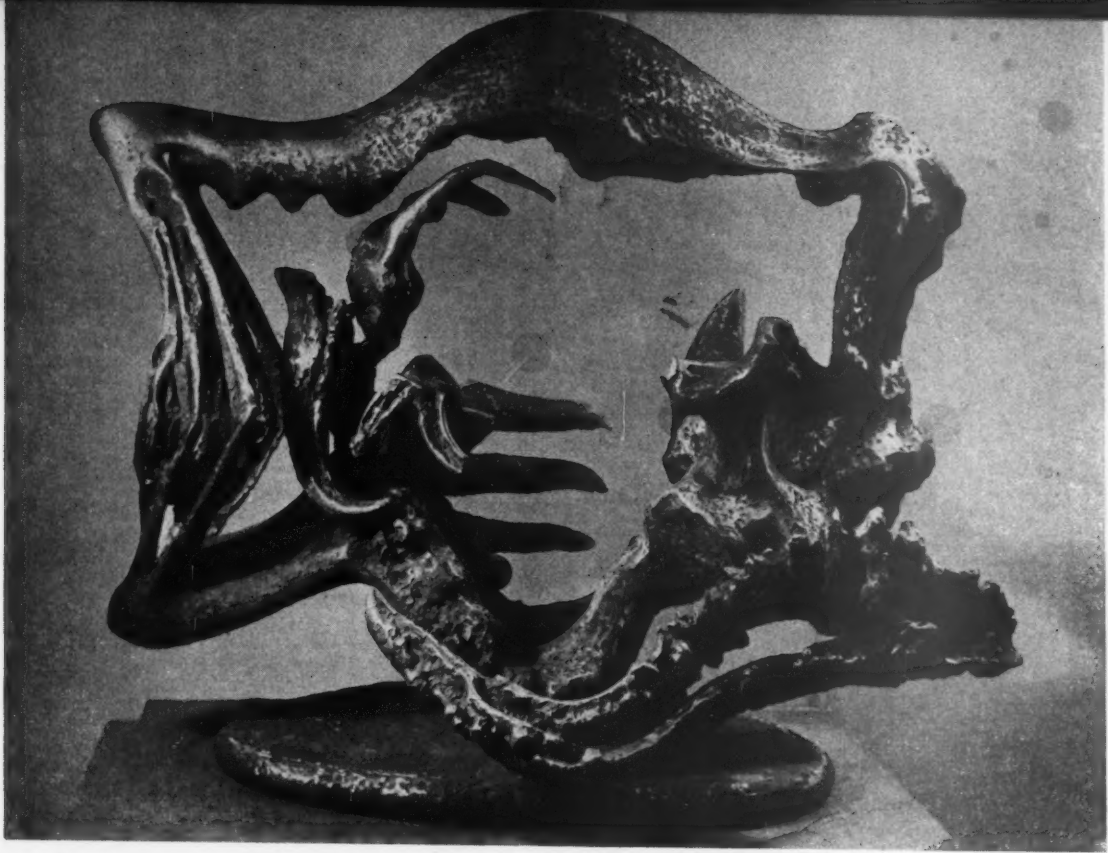
Isamu Noguchi: Cronos

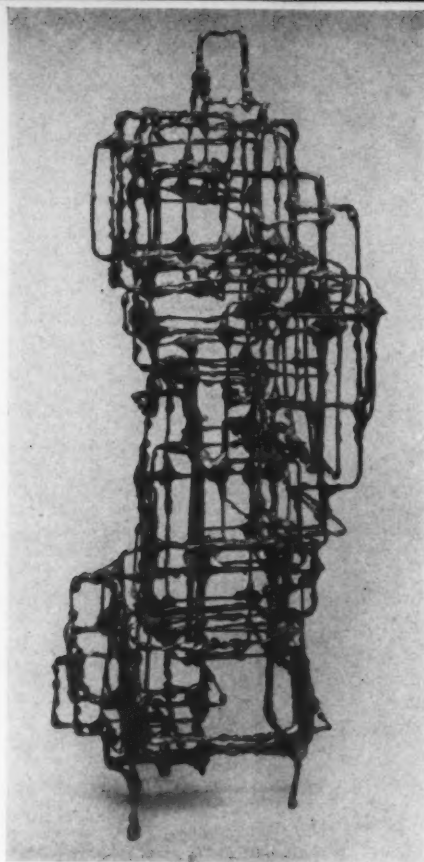
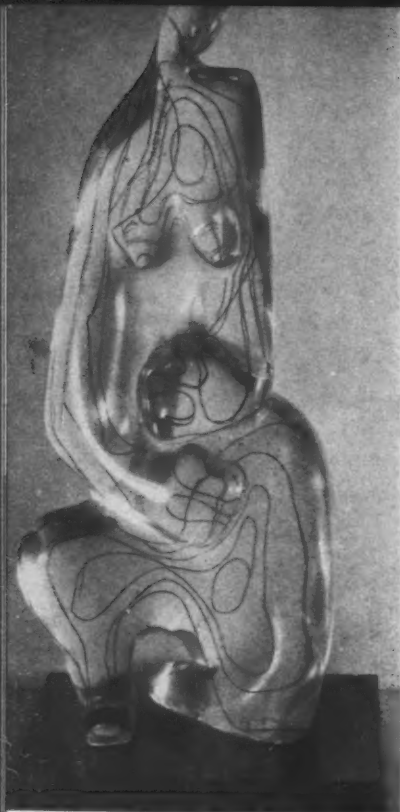
Opposite page:

Theodore Roszak: Sea Quarry

John Marin: Near Taos [color]







Leo Amino: Figure [far left]

Ibram Lassaw: Canopus

Jackson Pollack: Number 17 [color]



New York's Art World: Change in Tempo

By Margaret Breuning*

LOOKING BACK on the art activities of the past 25 years, one is inclined to echo Villon's, "Where are the snows of yesteryear?", for the climate of the art world is so changed that it is difficult to evoke the atmosphere of the opening of this period. In the main, it possessed a contented placidity. The Academy, after long opposition to impressionism, had finally accepted it as the most desirable form of art.

True, the Armory Show, in 1913, had previously shattered this complacency. Marcel Duchamp's *Nude Descending a Staircase*; the vehemently post-impressionist *Young Sailor* by Matisse, and the startling sculptures by Brancusi—to cite some of the major shocks of this exhibition—had awakened the public to the existence of a whole new world of art expression. But the academically minded could dismiss these signs and portents as passing freaks and follies.

When the *DIGEST* was born, New York's only active art museum was the Metropolitan, the Hispanic holding only infrequent exhibitions. The Metropolitan was then a sacrosanct repository of past art, with a few timid inclusions of accepted contemporary work. Marking the calm mood of the art world, as compared with its present almost frenzied tempo, is the fact that like the *modiste* and the *couturière*—the Metropolitan maintained a "dead season," shutters down and doors locked during the summer months. But one important advantage that yesterday's art world held over today's was the space given to it in the daily press.

Fifth Avenue Main Stem

It should be realized that Fifth Avenue then, not 57th Street, was the main stem of the exhibition field. There had long been an upward movement of galleries from the early focal area of Union Square. Enceladus having once stirred under Etna, as it were, the vibrations did not cease, sending art rooms up the Avenue and into adjacent side streets. Yet at this time, the Koppel Gallery was still on the Avenue, at 39th Street, and the Macbeth Galleries were nearby. It may not be pertinent to art, but it is an unforgettable fact that the Macbeth Galleries were contiguous to a candy manufactory, so that not only in the elevators, but in the galleries, there was an aura of peppermint and clove.

Several establishments were then reminiscent of the gas-light era in their elaborate *décor* of red velvet hangings—among them Knoedler's, Montross', and Ehrich's. But embellishments were abandoned when removal uptown took place. Even the long-established 23rd Street auction rooms, with the rest, forsook their swathings of crimson velvet for modern quarters on 57th Street, now deserted in favor of a farther uptown and even starker location. Among galleries then on Fifth Avenue and functioning elsewhere today were Kraushaar, Wildenstein, Scott and Fowles, Howard Young, Kennedy, Duveen, Durlacher and Macbeth.

Rehn Gallery, located on the Avenue since 1927, opened on West 50th Street as a "private gallery." One rang the bell for admittance and might, at the suitable hour, happen on a well-spread tea table.

Yesterday's Impresarios

Notable 57th Street galleries which are now closed were the Brummer and the Durand-Ruel establishments. Joseph Brummer's impeccable taste, his knowledge of past and present art, and his flair for display rendered his exhibitions brilliant occasions. He introduced the sculpture of Despiau and Maillol and also showed Brancusi's work. His breadth of vision was revealed in presentations of modern European art, of the ceramics of Artigas, and—as early as 1934—of Pablo Gargallo's forged-iron sculpture.

The Durand-Ruel Galleries presented an actual splendor of the work of the impressionists and post-impressionists, later adding shows of contemporaries.

National Academy exhibitions were important occasions, held in the Fine Arts Building on West 57th Street. They have never since been so impressive. It should be recorded that they charged admission to showings. The Architectural League also held exhibitions in this same building.

Many galleries, now on 57th Street, were then scattered about the environs of the art world. Babcock Galleries, then on East 49th Street, exhibited outstanding examples of work by the Old Masters of American art. They had the vision to continuously show the romantic paintings of the gifted Robert L. Newman, whom the public as continuously ignored until the Whitney Museum held an exhibition of his work. The unpretentious quarters of the Buchholz Gallery, on West 43rd Street, presenting important showings of German sculpture and prints, scarcely foreshadowed its present impressive establishment. Marie Sterner opened a gallery on West 49th Street, and later moved to locations on East 57th Street. (Previously, Mrs. Sterner had held exhibitions in a fifth-floor gallery of Knoedler's, displaying the vision that has always marked her work—for example, she presented paintings by Mark Tobey, then an unknown artist.) She continued to introduce the work of contemporary American artists, among them George Bellows, Rockwell Kent, and "Pop" Hart.

The large Madison Avenue print galleries of Kleemann-Thorman flourished at this time. On dissolution of the firm, Mr. Kleemann opened a 57th Street gallery of old master and contemporary prints, sculptures and paintings. His showing of paintings by Eakins, in collaboration with the Babcock Galleries which exhibited Eakins' watercolors and drawings, may be said to have put Eakins on the map.

The Weyhe establishment has remained on Lexington Avenue, adding exhibitions to its activities in prints and art books. Two memorable exhibitions showed the work of Alfred Maurer and of Emil Ganso. The Jacques Seligmann Gallery, then on 51st Street, held many impressive showings.

Somewhat off the beaten track of the art world at this time were the

Grand Central Galleries, founded in 1922. Grand Central held, and continues to hold, varied exhibitions of the work of older American artists and of contemporary ones. It also stages occasional showings of European notables. Recently, it opened an East 56th Street annex for American "moderns."

Quite naturally, a tide of modern work set in after the Armory Show. Alfred Stieglitz in his 291 Gallery had previously shown the *oeuvre* of contemporary French and German artists. Even the Montross Gallery broke its conservative tradition with a comprehensive Matisse exhibition in 1915, while it held the first large Van Gogh showing in 1920. (Later it introduced Arthur B. Davies and Walt Kuhn.) The School of Paris flourished in large and small galleries. German expressionist art was also shown, particularly by the Daniel Gallery and by the *Société Anonyme* under the direction of Katherine Dreier.

The Julien Levy Gallery precipitated an amazing experience by presenting Salvador Dalí's surrealist paintings. But the most outstanding stimulus to modernism was, of course, the founding of the Museum of Modern Art in 1929. [See page 36.] Among important galleries opened for the display of European moderns that of Pierre Matisse held, and continues to hold, brilliant exhibitions of the School of Paris and of other foreign artists. More recently Matisse has included paintings and sculpture by contemporary Americans. Perls and Rosenberg galleries, both primarily interested in modern French works, also show the paintings of contemporary Americans. Valentine and Bignou galleries, both now defunct, held outstanding exhibitions of modern French and American art. (Bignou's directors have continued activities as the Carstairs Gallery.)

Unknowns' Chances Nil

Twenty-five years ago, the young and unknown artist's chance of receiving public recognition was not so much slim, as *nil*. But today the young artist is in the limelight while older ones of past and present achievement are elbowed into the background. The first important recognition of the unknown artist was afforded by the Society of Independent Artists, founded shortly after the Armory Show. To its free-for-all, no-jury, no prize-award exhibitions dealers came, discovering in the general welter of amateur effort—bead work and worsted compositions included—meritorious paintings and sculptures. The Salons of America, another democratic society, soon followed this precedent of showing without fear or favor.

The founding of the Whitney Museum of American Art, in 1931, by Gertrude Vanderbilt Whitney, with Juliana Force as director, was an important step in this direction. An outgrowth of the Whitney Studio Club, which had long fostered the young artist, it concentrated on the work of the previously unknown painter and sculptor.

The opening of Emily Francis' small gallery—Contemporary Arts—on 10th Street scarcely prefigured its increasingly active career in extending a helping hand to young artists. Its aim was not only to present exhibitions of their

[Continued on page 73]

*Margaret Breuning, former art critic for the New York Evening Post and the Journal-American, and contributor to many art magazines, has been associated with the *DIGEST* since 1944.

Books on Art: The Choices of 10 Authorities

WHICH 10 BOOKS are "musts" for a basic art reference library? This is the question which the Digest tried to answer in its poll of 10 authorities on art. Each of the 10 was asked to select the top book (available in English) in seven specific fields, and to supplement his choices with three optional selections. In the lists which follow, selections are keyed to these categories:

- (1) general history of art
- (2) survey of modern art
- (3) survey of American art
- (4) general aesthetics
- (5) study of a style, period or country
- (6) old master monograph
- (7) modern monograph
- (8), (9) & (10) optional choices.

Summarizing results briefly, in most cases panel members spread their votes thinly. Greatest unanimity—five votes—marks the choice of Gombrich's "Story of Art" as best in the general history category and of Panofsky's "Dürer" as best in the old master monograph field. Panel members split into camps over American history, four siding with Barker and three with Larkin. Another point of agreement: Rewald's "The History of Impressionism" won four votes in the poll.

Least concurrence is found on aesthetics. On the other hand, almost all lists include at least one reference to a Museum of Modern Art publication.

Jacques Barzun, Professor of History, Columbia University; critic, author, and lecturer.

- (1) Elie Faure: History of Art (Harper; Garden City)
- (2) Alfred H. Barr, Jr.: Museum of Modern Art Catalogues
- (3) Holger Cahill & Alfred H. Barr, Jr.: Art in America (Reynal & Hitchcock)
- (4) Louis Arnaud Reid: A Study of Aesthetics (Macmillan)
- (5) John Rewald: The History of Impressionism (Simon & Schuster)
- (6) Louis Horticq: Rubens (Duffield)
- (7) Wilhelm Uhde: Van Gogh (Oxford University)
- (8) Robert Goldwater & Marco Treves: Artists on Art (Pantheon)
- (9) Julius Meier-Graefe: The Spanish Journey (Jonathan Cape)
- (10) Francis Henry Taylor: The Taste of Angels (Little Brown)

George Boas, Professor of the History of Philosophy, Johns Hopkins University; author and aesthetician.

- (1) E. H. Gombrich: The Story of Art (Phaidon)
- (2) Museum of Modern Art publications (Simon & Schuster)
- (3) Virgil Barker: American Painting (Macmillan)
- (4) Henri Focillon: The Life of Forms (Oxford University; Yale University; Wittenborn, Schultz enlarged edition)
- Erwin Panofsky: Studies in Iconology (Oxford University)
- (5) R. H. Wilenski: French Painting (Reynal & Hitchcock)
- (6) Charles de Tolnay: The Youth of Michelangelo (Princeton University)
- (7) Miró, Museum of Modern Art catalogue (Simon & Schuster)

- (8) C. E. Gauss: The Aesthetic Theories of French Painters (Johns Hopkins Press)
- (9) K. Gilbert & H. Kuhn: History of Aesthetics (Macmillan)
- (10) John Rewald: The History of Impressionism (Simon & Schuster)

John Phillips Coolidge, Director of the Fogg Art Museum, Harvard University.

- (1) E. H. Gombrich: The Story of Art (Phaidon)
- (2) Alfred H. Barr, Jr.: Cubism and Abstract Art; Fantastic Art, Dada and Surrealism (Simon & Schuster)
- (3) Oliver Larkin: Art and Life in America (Rinehart)
- (4) Heinrich Wölfflin: Principles of Art History (Henry Holt; Dover reprint)
- (5) Bernard Berenson: The Italian Painters of the Renaissance (Putnam)
- (6) Erwin Panofsky: Albrecht Dürer (Princeton University)
- (7) Alfred H. Barr, Jr.: Picasso, 50 Years of His Art (Simon & Schuster)
- (8) Charles Rufus Morey: Christian Art (Longmans Green)
- (9) André Malraux: The Psychology of Art (Pantheon)
- (10) Erwin Panofsky: Studies in Iconology (Oxford University)

Julius S. Held, Professor of Fine Arts, Barnard College.

- (1) E. H. Gombrich: The Story of Art (Phaidon)
- (2) Museum of Modern Art publications (Simon & Schuster)
- (3) Oliver Larkin: Art and Life in America (Rinehart)
- (4) John Dewey: Art as Experience (Minton)
- (5) Franz Boas: Primitive Art (Harvard University)
- (6) Erwin Panofsky: Albrecht Dürer (Princeton University)
- (7) Alfred H. Barr, Jr.: Picasso, 50 Years of His Art (Simon & Schuster)
- Meyer Schapiro: Van Gogh (Harry N. Abrams)
- (8) Talbot Hamlin: Architecture Through the Ages (Putnam)
- (9) H. Tietze & E. Tietze-Conrat: The Drawings of the Venetian Painters in the 15th and 16th Centuries (Oxford University)
- (10) Mary Hamilton Swindler: Ancient Painting (Yale University)

Mrs. Henry W. Howell, Jr., Chief Librarian, Frick Reference Library.

- (1) Robb & Garrison: Art in the Western World (Harper)
- (2) Sheldon Cheney: Story of Modern Art (Viking)
- (3) Virgil Barker: American Painting (Macmillan)
- (4) Theo. M. Greene: The Arts and the Art of Criticism (Princeton University)
- (5) Marshall Davidson: Life in America (Houghton Mifflin)
- (6) Erwin Panofsky: Albrecht Dürer (Princeton University)
- (7) Museum of Modern Art monographs (Simon & Schuster)

- (8) Harry B. Wehle & Margaretta Salinger: Catalogue of Early Flemish, Dutch and German Paintings (Metropolitan Museum)
- (9) American Processional, Corcoran Gallery exhibition catalogue
- (10) Richard Offner: Critical and Historical Corpus of Florentine Painting (New York University)

A. Hyatt Mayor, Curator of Prints, Metropolitan Museum of Art.

- (1) Talbot Hamlin: Architecture Through the Ages (Putnam)
- (2) Jean Charlot: Art from the Mayans to Disney (Sheed & Ward)
- (3) Marshall Davidson: Life in America (Houghton Mifflin)
- (4) André Malraux: Psychology of Art (Pantheon)
- (5) Fiske Kimball: The Creation of the Rococo (Philadelphia Museum)
- (6) Arthur McComb: Bronzino (Harvard University)
- (7) Alfred H. Barr, Jr.: Picasso, 50 Years of His Art (Simon & Schuster)
- (8) Lloyd Goodrich: Thomas Eakins (Whitney Museum)
- (9) A. M. Hind: Early Italian Engraving (Bernard Quaritch, Ltd.)
- (10) Bernard Berenson: Italian Painters of the Renaissance (Putnam)

Thomas Munro, Curator of Education, Cleveland Museum of Art.

- (1) Helen Gardner: Art Through the Ages (Harcourt Brace)
- Joseph Pijoan: History of Art (Harper)
- (2) Raynal, et al.: History of Modern Painting (Skira)
- (3) Oliver Larkin: Art and Life in America (Rinehart)
- (4) John Dewey: Art as Experience (Minton)
- (5) John Rewald: The History of Impressionism (Simon & Schuster)
- (6) Erwin Panofsky: Albrecht Dürer (Princeton University)
- (7) R. Spottiswoode: A Grammar of the Film (University of California)
- (8) Lewis Mumford: Technics and Civilization (Harcourt Brace)
- (9) Herbert Read: Art and Society (Pantheon)
- (10) F. P. Chambers: The History of Taste (Columbia University)

Daniel Catton Rich, Director, Art Institute of Chicago.

- (1) Upjohn, Wingert & Mahler: History of World Art (Oxford University)
- (2) Raynal, et al.: History of Modern Painting (Skira)
- (3) Virgil Barker: American Painting (Macmillan)
- (4) Eric Newton: The Meaning of Beauty (Whittlesey House)
- (5) Bernard Berenson: The Drawings of the Florentine Painters (University of Chicago)
- (6) John Pope-Hennessy: Giovanni di Paolo (Oxford University)
- (7) Roger Fry: Cézanne, A Study of His Development (Macmillan)
- (8) Kenneth Clark: Landscape into Art (Murray)
- (9) Lloyd Goodrich: Thomas Eakins (Whitney Museum)
- (10) George Clapp Vaillant: Aztecs of Mexico (Doubleday, Doran)

[Continued on page 82]

Greatest Art Library of the Western World

By David J. Way*

ONE OF THE MOST SIGNIFICANT developments in the field of art during the past 25 years has been the greatly increased emphasis on scholarship and connoisseurship, in contrast to the preceding period's passion for collecting and acquisition. As the fountainheads in Europe which had supplied the great collectors of the late 19th and early 20th centuries dried up during the years after the first World War, collectors and public institutions which became heirs of collectors turned their attention to a critical assessment of treasures already acquired for America.

With some of the same instinctive wisdom that had made her father the most discriminating collector of his period, Miss Helen Clay Frick sensed the needs of the next period in American art history. In 1922, just four years before the founding of *THE ART DIGEST*, she established the Frick Art Reference Library. The Library was destined to become the greatest repository of information on Western art in the New World.

The idea of the Library was conceived by Miss Frick during conversations with Sir Robert Witt whose library, now incorporated in the Courtauld Institute in London, represented the first attempt to gather together in one institution a corpus of books and photographs covering the entire field of Western art. In the completeness of its files of photographs of objects of art, the Frick Library today surpasses even the Courtauld Institute; in the accessibility and comprehensiveness of its material, it is so superior that European scholars come to America for information unavailable in their great institutions.

Such an institution as the Frick Library, with its more than 325,000 photographs, and more than 90,000 volumes, many of which are of extreme rarity, could not have been assembled without the cooperation of the scholars themselves. The significant thing about Library is that it was developed by scholars for the use of scholars, with the greatest figures in the field lending it their enthusiastic (and, for the most part, unpaid) assistance. Notable among the names of those who have contributed to the growth of the library are Sir Robert Witt; Mme. Clotilde Briere who, as agent for the library in France, assembled a collection of sales catalogues second only to that of the Louvre; Dr. Walter W. S. Cook of the Institute of Fine Arts of New York University; Professor Charles R. Morey of Princeton University; M. Gabriel Millet of the Collège de France; Dr. Chandler R. Post of Harvard; Dr. Richard Offner; F. Mason Perkins; Count Umberto Gnoli, the great authority on Umbrian painting, and many others.

It may be said that the art scholars of America have made the development of the Frick Library their own responsibility, and their suggestions account for much of the continued growth of the institution's resources and facilities. For example, more than 15,000 photographs

are added to the collection each year, and every important new book within the Library's province is added to it.

Accessions to the Library arrive constantly from all over the world under the direction of the Librarian, Mrs. Henry W. Howell. In addition, the Library organizes field trips to photograph and research the private collections of Europe and America. The photograph file on American paintings is the most complete in the world.

The Library is not engaged in original research, but rather is a repository for the instruments and materials necessary to the scholar and research worker. Examples of its usefulness to the art world would include its services to other libraries and museums, to dealers, private collectors, artists, and restorers, as well as scholars in general.

Museum directors, curators, and their assistants come to the Library frequently to consult books or catalogues and study photographs. Often they want more data on items they are considering buying for their collections and want to check collection histories and scholarly statements about them.

Dealers in paintings are among the most constant readers in the Library. Like the museum curators, their need is for records of auction prices, collection history, bibliographical references, scholarly opinions, and comparative stylistic analyses based on careful studies of the photographs available. Like the museum staffs, dealers have been generous in giving as much information as possible about many items, in answering many complicated questions, in supplying photographs (even to the extent of hundreds in a year) and exhibition catalogues both freely and in response to requests. Large collections of old photograph files, catalogues and magazines have been given when dealers have moved, discontinued the sale of certain types of material (for instance, sculpture), or have closed their businesses.

The Library is proud of its role as a repository for records of paintings. Individuals and institutions, which do not function primarily as museums, realize that their records may be lost or overlooked in their major files and often rely on the Library to preserve information on their collections.

Students, scholars, and writers are among the most frequent users of the Library. If they are making intensive studies—stylistic or iconographic—photographs and books are kept on reserve trucks for them in the reading room, so that they can be spared the necessity of applying formally for their material each time they use the Library. Because of the specialized nature of its collections, the Library is not adapted to the needs of regular undergraduate students, but those working on special problems find much to help them in their research. Many scholars out of reach of the Library keep in touch by letter so that an obscure reference can be clarified, a missing item located, a needed fact added.

Although the Library is designed to serve art historians primarily, it has also helped artists and restorers. Occa-



Stacks at The Frick Library

sionally painters come to study reproductions of the work of fellow artists or to read accounts of their lives. More often they come with a special problem.

It is almost impossible, within reasonable limits, to give an account of the questions asked at the Library. Perhaps, the most frequent calls are for birth and death of artists, their full names, or for some account of their lives. But many other interesting inquiries are also made. Watchmakers have come to study reproductions of paintings in which a watch or clock is represented. A New York broker, whose hobby is mushrooms, wanted to find out where he could see them depicted. A lecturer to children wanted to see photographs of paintings of early sleighing parties. Physicians have consulted the Library in connection with their studies on the representations of medical subjects in art—both for scenes showing the treatment of patients and those showing the effects of certain diseases. Some questions require ingenuity on the part of the Library staff. One inquirer wanted to know the location of a painting called *Tito's Suicide*. The picture turned out to be *The Death of Lucretia* in the museum at Munich.

Such is a bird's-eye view of the many absorbing problems and questions that come across the Library desk. Naturally not all of them can be answered as completely and precisely as one could wish, for there are limitations of time and resources. But the Library feels a concern and care for all of the questions put to it, and takes steps to remedy its deficiencies.

Not the least important of the Library's services to the world of art scholarship is the monumental Catalogue of the Frick Collection, which was initiated by the director in 1928, and of which the first five volumes have already been issued. The greatest scholars in the world have been commissioned to catalogue different categories of art contained in the Frick Collection, but so comprehensive is the plan of this series of books that a research center for the editorial preparation of this work has been established within the Library for this exclusive purpose. The volumes are issued, as completed, to the major collections, museums and libraries.

*David Way is Editor of the Catalogue of the Frick Collection.

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Material Progress

By Ralph Mayer*



IN REVIEWING the development of artists' materials and their rational application during the past quarter century, I think the most significant factor has been the increase and spread of interest in the subject among artists and art public. In accomplishment or in adoption of improved materials and methods, old and new, actual progress has been somewhat slower. During the first quarter of the 20th century, the field fell into such neglect that the American painter with any sort of background in the elements of his craft or the scholar and technician who kept alive the thread of study was a rare individual. The literature on the subject, although quite extensive, was difficult to come by, and usually required diligent library research. Moreover, as a practical guide to painters it was sadly out of date.

The influences which bettered the situation were many. Perhaps chief among them was that which in the past prompted material and technical development—a change in artistic and aesthetic views with new ideas demanding new methods to meet their requirements. Another influence was the circulation of American editions of modern reference books, for example A. P. Laurie's "Painters Methods and Materials" in '20s, Max Doerner's "Materials of the Artist" in the '30s, and, if I may add them, my own publications in the '40s. Government sponsored art projects were extremely influential. Being relatively well subsidized programs, with aims which included the advancement and development of the arts, they did not ignore the technical side. Technical guidance was attempted on a local and national basis, materials were studied, supplies were carefully chosen. One technical division (in Massachusetts) set up a research and testing laboratory, one of whose activities led to an important development of permanent value—The National Bureau of Standards' commercial standard for Artists' Oil Paints.

Mural painting. Mural painting enjoyed a historic, large-scale revival under Federal sponsorship. By the time it came to an abrupt end with the war, a considerable number of American painters had had practical experience in a branch of art that demands complete mastery of technical details. Besides the study and revival of fresco and all the other traditional methods, many modern materials were investigated. But with the exception of the use of ethyl silicate and of porcelain enamel on iron for outdoor use or drastic conditions, acceptable mural techniques in the newer paint mediums have not yet been standardized, al-

though some promising ingredients have been tried by individuals.

Easel painting with modern paint vehicles. This same situation holds true in the easel painting field. Much careful, authentic work must be done on paint vehicles made of modern synthetic resins before they can be adopted by artists with any degree of confidence. By 1938 or so, a sizeable list of new film-forming paint ingredients had been developed, improved, and made available to manufacturers of industrial or architectural coatings. The properties of some of these appealed strongly to artists, many of whom have experimented with them in their only available form, ready made industrial paints and enamels. But here, too, there has not been enough basic research to permit accumulation of data on which artists can base standard procedure. It is one of the principal developments to which we look forward hopefully.

Traditional methods. Tempera painting, which is adaptable to many newer artistic ideas and requirements, is now commonplace. Twenty-five years ago it was a rarity among American painters, just beginning to undergo a revival of its past usefulness.

The absence of good American brands of opaque watercolor or gouache paints led to marketing of casein paints, which in recent years have been so promoted that they are now used to imitate the effects of almost every other kind of painting. Some of the uses to which they are put rather stretch the limited capabilities of this ancient medium.

An interest in handling paint in the "mixed technique," the "Venetian" and "old master" group of manipulations, has revived the use of glaze and painting mediums to an extent that taxes the capacity of our traditional materials. At present the exceptional trend is toward improving these methods through development of some of our more modern synthetic mediums.

Encaustic painting, which had its beginnings in a still more remote period, and which had become truly a lost art, is now in the midst of a serious revival because its effects are strikingly appropriate to so much of our modern work.

Along with the adoption of these diverse mediums, has come a decline in the almost exclusive domination of our still most popular easel painting medium, oil painting, and a growing acceptance of other mediums as no less noble or valuable. Watercolor, tempera, gouache, pastel, etc., are deliberately chosen for their appropriateness in certain applications, and are less often considered minor techniques.

Many artists' supplies are now produced in grades and qualities superior to those of the past. Unfortunately there are others whose sources have been adversely affected by international situations and whose quality is below that of older standards.

Education. Scarcely any practical or academic instruction in the technology of painting was given to art students before 1926. Today we have the nucleus of systematic, formal courses of instruction in the more thorough art

[Continued on page 63]

Guggenheim Fellows

SINCE 1926, the John Simon Guggenheim Foundation has made annual Fellowship awards. A complete list of Fellows in fine arts follows:

1926

Mitchell, Glen Amos (painting)
Olds, Elizabeth (painting & printmaking)
Schwarz, Frank H. (painting)

1927

Chamberlain, Samuel Vance (printmaking)
Fairbanks, Avard (sculpture)
Noguchi, Isamu (sculpture)
Ochtmann, Dorothy (painting)
Carroll, John Wesley (painting)

1928

Angarola, Anthony (painting)
Auerbach-Levy, William (etching)
O'Hara, Elliot (painting)
Spiegel, Doris (graphic art)
Turner, Raymond (creative sculpture)

1929

Gassner, Mord (painting)
Greene, J. Barry (painting)
Johnson, John Theodore (painting)
Loeb, Sidney (sculpture)
Moore, Bruce (sculpture)
Motley, Archibald John, Jr. (painting)
Smith, Jacob Getlar (painting)

1930

Bianco, Pamela (painting)
Cash, Harold (sculpture)
Handforth, Thomas (printmaking)
Lee, Arthur (sculpture)
Lewis, Monty (painting)
White, Francis R. (studies of stained glass)

1931

Bistram, Emil (painting)
Brook, Alexander (painting)
Gottlieb, Harry (painting)
Hartley, Marsden (painting)
Maldarell, Oronzio (sculpture)
Nakian, Reuben (sculpture)
Pollet, Joseph (painting)
Robinson, Ione (painting)
Rosenthal, Doris (painting)
Stavenitz, Alexander R. (printmaking)

1932

Benno, B. G. (sculpture, drawing & painting)
Blume, Peter (painting)
Cork, Howard (graphic art)
Dasburg, Andrew (painting and study of contemporary Mexican fresco painting)
Fields, Mitchell (sculpture)
Fiene, Ernest (printmaking)
Flannagan, John B. (sculpture)
Greenstein, Benjamin (painting)
Mangravite, Peppino (painting)
Salemme, Antonio (sculpture)

1933

Blanch, Arnold (painting)
Blanch, Lucile (painting & lithography)
Bouché, Louis (painting)
Covarrubias, Miguel (painting)
Ganso, Emil (painting & printmaking)
Klitgaard, Georgina (painting)
Lux, Gwen (sculpture)
Petrina, Carlotta (book illustration)
Tarleton, Mary L. (sculpture)

1934

Bacon, Peggy (printmaking)
Crisp, Francis (painting & study of fresco painting)
Glickman, Maurice (sculpture)
Hartman, Roella (printmaking)
Mechau, Frank Albert, Jr. (painting)

1935

Gilinsky, Vincent (sculpture)
Kuniyoshi, Yasuo (painting)
Lebrun, Rico (painting)
Mattson, Henry Ellis (painting)
Walters, Carl (ceramics)

1936

Bohrod, Aaron (painting)
Corbino, Jon (painting)
Sternberg, Harry (printmaking)

1937

Ben-Shmuel, Ahron (sculpture)
Duble, Lu (sculpture)
Gropper, William (painting)
Gross, George (printmaking)
Jones, Joe (painting)

1938

de Caux, Janet (sculpture)
Fredenthal, David (painting)
Méndez, Leopoldo (printmaking)
Serra Badué, Daniel (painting)

1939

Berdecio, Roberto (painting)
Dehn, Adolf (painting)
McCrary, John (painting)
Orozco Romero, Carlos (painting)
Rosenthal, Doris (painting)
Trentham, Eugene (painting)
Wickey, Harry (sculpture)

[Continued on page 77]

*Ralph Mayer, who conducts a course in the materials and techniques of painting at Columbia University, is one of the leading authorities on painting technology. His articles appear monthly in the DIGEST.



Portrait of Dr. Oliver St. John Gogarty
by

AUGUSTUS JOHN

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Fifteen Cranach Drawings: A Princely Loan

[Below is a review of an exhibition of 15 Cranach drawings from the Rheims Museum, current at Knoedler's to November 17. A 50c admission charge during the New York showing will benefit the French museum. The drawings will later be seen at the Fogg Museum, the Cleveland Museum, and in Denver.]

SUPERB PORTRAIT DRAWINGS by Lucas Cranach and his son, which are now on exhibition, have a colorful history which lends them added interest. At least 200 years ago they were bequeathed to the School of Fine arts of Rheims by a well-known painter, Antoine Ferrand de Monthelon, who had bought them while traveling in Germany. To serve as models for the pupils of the school, the drawings were attached to pine boards, a fact which in large measure accounts for their preservation. During the upheavals of war and revolution, they disappeared, but were discovered inadvertently in 1835 in the attic of the Town Hall.

The present collection contains ten undisputed works by the elder Cranach, and three by the younger. The remaining two—one of the father of Sir Thomas More (previously attributed to Hans Holbein, the Younger) and one of an unknown man have both been attributed by Jakob Rosenberg, Fogg Museum print curator, to Bartel Bruyn or one of his contemporaries. This rare collection has been treasured in the Museum of Rheims, never having left it since the days of Louis XV.

The remarkable freshness of these portraits, executed in oil or gouache on paper, makes immediate impression. Unlike Cranach's later paintings of the ladies of the Saxon Court, which possess devastating opulence and floridity, this portraiture is direct, simplified in detail, concentrating on revelation of personality. Cranach was the eminent portrait painter of Northern German princes, particularly those of Saxony and its branches, so that this gallery

LUCAS CRANACH: *Christian of Denmark*



of 16th-century nobles and princelings is a first hand record of a vigorous ruling aristocracy.

It would seem impossible to exaggerate the technical brilliance of this portraiture. The fluent, rhythmic line supported by pale washes of color achieves an intensity of characterization which brings these personages of a past age into a convincing reality. There seems to be no attempt at prettifying the sitters. The forbidding mien of the *Duke of Pomerania* with his knitted brow and challenging gaze; the heavy, swollen features of *John Frederick, the Magnanimous*; the rather ordinary face of *Christian II* given picturesque relief by the diagonal sweep of a large dark hat; the tenderly realized childish charm in two portraits of young nobles impress one with the vitality of their presentment.

—MARGARET BREUNING.



ODILON REDON: *Ombre et Lumière*

Odilon Redon's World of Symbolic Illusion

[Following is a review of an Odilon Redon exhibition, current at the Jacques Seligmann Gallery to November 10. Comprising 28 Redon drawings and pastels, the show, organized in cooperation with the Cleveland Museum and the Walker Art Center, will be seen at the former November 29 to January 20; at the latter, February 1 to March 1.]

IT MAY SEEM PARADOXICAL to say that an artist is both a realist and a mystic. Yet Redon, who asserted that mystery lay in reality and who, even in his extravagant fantasies, was preoccupied with plastic form, merits both distinctions. A short career in an academic studio contributed little to his artistic development. He gained far more as a painter from his study of the works of Delacroix, Corot, Goya. An important influence was his training, under the artist Rudolph Bresdin, in the technique of etching. Later, under the guidance of Fantin-Latour, he developed the use of the "fat pencil" in making lithographs, which are as brilliant as his paintings. In them he created the entire gamut of light contrasted with those sumptuous blacks which he styled "royal like purple."

In his lithographs, Redon turned to illustration of writings by Poe, Baudelaire, Flaubert, building up a world of symbolic illusion which he augmented by drawing on his own mystical visions. Huysmans said of him that he "translated nightmares into art."

In the drawings shown here many facets of Redon's work appear. *Centaure au Violoncelle* is an amusing fantasy of the classical world, as *Désespoir d'Orphée* is a poetic conception of a classic myth. The refinement of the delicate *Profil à Droite*, a woman's head, is remarkable. The head seems impalpable, yet is given firm definition. *Masque de la Mort Rouge* is a macabre theme; *Evocation* and *Polype de Reve* relate to an inexplicable and unattainable world of unexplored regions.

During the last 17 years of his life, Redon returned to color in the culmination of his art, the pastel. In this medium a voluptuous wealth of color alternates with an almost ethereal pallor.

The prevalence of flowers—not alone in the little bouquets of humble, garden flowers, but as settings for figures—as delicate accents of composition remind us that one of the artist's friends was a distinguished botanist. But even more they suggest how intently Redon studied flowers from their first nascent budding until their withering degradation. Flowers were always on his table, along with pale wings of butterflies and nacreous shells—perhaps to hedge him into the limits of the visible world.

—MARGARET BREUNING.

Birds, Bats & Beasts by Audubon

THREE MORE SHOWS celebrating the Audubon centennial—two in New York and one in Connecticut—add to this year's general *éclat* marking the death of the American naturalist born in 1785.

Most comprehensive of the three, the exhibition of 100 works at the Lyman Allyn Museum in New London, current through November 11, represents selections from 22 libraries, museums and private collections. Highlights include a group of 20 early drawings and paintings of birds, from the Harvard College Library and the Museum of Comparative Zoology, Cambridge, and 17 watercolors from the 1845-8 edition of "The Viviparous Quadrupeds of North America." Sundry items of Auduboniana include a ptarmigan bagged in Labrador and mounted by the artist himself.

Saying "we have bats but no belfry!", the New York Historical Society has announced its exhibition of watercolors of bats by Audubon and his son, current through November 18. The 15 selections shown are from the Society's collection of 467 watercolors purchased for \$4,000 in 1863 from Audubon's widow.

The Third Audubon Centennial exhibition, sponsored by the National Audubon Society, features animal portraits. On view at the Audubon House until November 30, this show included many works never before exhibited. According to Alice Ford, author of the latest book on Audubon, "the present exhibition has the rare distinction of being the first ever devoted exclusively to the mammals of the Audubons."

FIFTY-SEVENTH STREET IN REVIEW

WILL BARNET: In his first graphic show in 10 years, Barnet proves to be as cultivated and mature a lithographer as he is a painter. Essentially a lyrical artist, he takes simple situations—children awakening or in summer frolic—and gives them a highly poetic interpretation. More important, he subordinates technique to expressive concepts.

Covering intensive work of the past two years, the show begins with a remarkable first color litho, *Memory of Childhood*, a print suffused with veiled blues and soft pinks. In *Morning and Infant*, Barnet disposes flat color-areas to produce his space, and uses linear movements to emphasize idea. *Summer-time* draws three simple, Egyptianesque figures and a dog into a quiescent scene by means of pitted textures, overprinting and careful juxtaposition of planes. In *Awakening*, a characteristically tender image, the blue-whites and clear green-yellows convey a sensation of rising, a purity of sentiment. It is one of the most satisfactory prints.

In recent works, Barnet has tended to simplify and focus on the dramatic. An interesting comparison between *A Child Alone* and *Awareness of Dawn*, printed from the same key block but with entirely different colors and some formal alteration, shows the poetic-imaginative scope of the artist. Above all, Will Barnet is a tender humanist, deeply concerned with the experiences of the perceptive-active individual. (B. Schaefer, to Nov. 17.)—D. A.

NORSKE GRAFIKERE: An international benefit exhibition brings together a group of 60 prints by the best known graphic artists in Norway. Organized by the Society as a goodwill gesture, the show will travel throughout the United States for a year after the New York exhibition.

Ranging from traditional etchings to abstract mixed techniques, the show comprises a multitude of styles, some in the international idiom and some dis-

tinctly rooted in Northern tradition. For example, the etchings of Sigurd Winge and Doro Ording, highly finished technically and distinctly experimental, are not patently Northern. On the other hand, lithographs by Ernst Johansen—with umbrous grounds and solemn figures—recall Munch; while Rigmor Iversen's etching-and-drypoints, complex and passionately expressionist, certainly stem from Northern emotionalism.

Highlights here include three metal-cuts by Rolf Nesch, fascinating in their black-and-white austerity and strongly suggesting the coldness of the North, and several woodcuts by Paul Gauguin, grandson of the post-impressionist.

Perhaps the most appealing quality of this show is its prevalent simplicity. On the whole, these artists are concerned with conveying definite messages or feelings in uncomplicated terms. Although few works could be singled out as extraordinary, almost all reveal competence and creative vitality. (Serigraph, to Dec. 3.)—D. A.

THOMAS BLAGDEN: This first one-man show by an artist whose works have been occasionally glimpsed in group exhibitions makes a gratifying impression, for the beholder is allowed to share the painter's delight in the thing seen.

These watercolor and oil landscapes seize on one aspect of the prodigality of natural forms and give it the significance that the artist's sensitive perception has felt in it. They are simplified presentments without niggling detail, so that one receives from them a swift impression of a mood of nature, of a fleeting moment of ephemeral beauty. In general the palette is reticent, although frequently flashes of vivid color cut through the cool notes.

Among the watercolors, *Rain at Dark Pond* is an example of Blagden's ability to secure an intensity of effect through concentration on essentials. This paper shows a mist-obsured woodland,

through which a salience of pines faintly emerges.

The canvases possess the same essential quality of a landscape, but with richer color and more dramatic effect. (Milch, to Nov. 10.)—M. B.

GLADYS LLOYD ROBINSON: With considerable verve, and luxuriating in the sensuous qualities of paint, Gladys Robinson has produced an engaging portrait of Morocco as it appears to the eye.

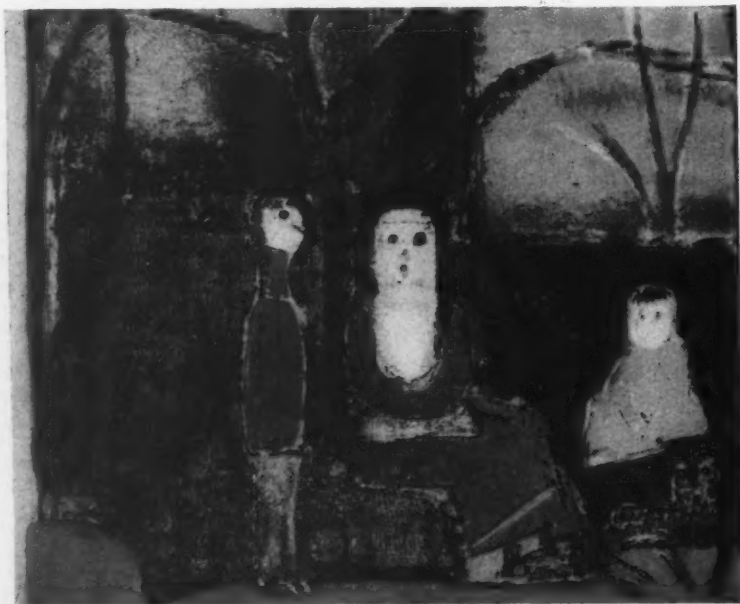
The kaleidoscopic sun-dappled colors of the bazaars—offering near-abstracts ready made; the flowing robes of the people—vertical flickers of color, small in great market places; massive fortress cities, red and squat in the shimmering waves of heat—all these things are suggested with curlicues and sinuous bands of paint which is knifed, twisted and stroked onto the canvas.

It is painting in the style of Van Gogh, whether Mrs. Robinson detaches herself from the scene to establish a certain placid order, as in the finely atmospheric *St. Remy*, or lets herself go in a romantic response to the color and latent savagery of the land. One would like to see her let herself go even more, for a choppy churning rhythmic handling seems to be natural to her, and her zest at times communicates itself strongly. (Wildenstein, to Nov. 3.)—J. F.

IBRAM LASSAW: "Polymorphic space" is what the sculptor himself calls his metal sculpture—a poetic metaphor based on his love for polyphonic music. It is an apt analogy: these rhythmically winding structures of subtly swelling lines moving forward and back in space suggest complex counter-harmonies.

One of the first artists to adapt metal to sculpture purposes—he started in 1932—Lassaw has gradually eliminated solid volumes and substituted airy, linear definitions. Astronomical titles help to establish a metaphysical suggestion of the ethereal. For example, in *The Pleiades*, a horizontal composition, delicately varied stem-like bronze lines move and dip as if they were con-

WILL BARNET: *Memory of Childhood*. Schaefer



HENRIK FINNE: *Woman with Child*. Serigraph



stellations. One feels in the fretted stops, the lightly strung intersections, a lyrical tone related to stars and skies.

Although Lassaw uses only thin rods of metal to build his sculptures, he achieves amazingly varied effects ranging from the closely woven involutions of *Canopus*, to the up-stretching verticality of *Formalhaut*, to the almost floating *Procyon* with slender props and points moving out from its center. What might appear at first sight to be repetitive jungle-jims become, to the patient observer, richly diversified qualifications of space. Geysers of forms, vibrating lines, suavely circumscribed negative spaces make these metal sculptures important. (Kootz, to Nov. 10.)—D. A.

WINSLOW EAVES: This young artist, who has won competitions and prizes and has held successful exhibitions in Paris and in New York, employs both modeling and direct cutting in his sculpture. He avails himself of such a variety of mediums that his exhibition forms a highly diversified ensemble. In his abstract designs, in which there are bases of human forms, the living organism appears secondary to its architectural design, so that the organic blends imperceptibly with the inorganic. As an example, *Man*, both in bronze and in plaster, conveys the inherent rhythms of bodily posture, but in entire divergence from realistic representation.

The marble *Kneeling Figure* is completely in the round, carried out with fine continuity of line in its contours, yet the arbitrary modeling of planes resolves it into an idealized abstraction of the human figure. The bronze *Abstract Figure* is an outstanding piece. It subtly employs the light planes contained in the open spaces of its sweeping curves to convey a sense of plastic design. This geometric, silhouetted sculpture does not possess mass, but convincingly it does suggest volume. (Contemporary Arts, to Nov. 3.)—M. B.

HAROLD ROTENBERG: This exhibition of recent paintings displays the bold sweep of brushwork that has always characterized Rotenberg's work, as well as the wide gamut of plangent color that enlivens his sound designs. One might suppose that the last word had been said about the much-painted Rockport, but in a small, upright canvas titled *Rockport*, there is an original approach.

There is usually a lyric note in Rotenberg's paintings. *Italian Boats*, their massive hulls edging one another with a fringe of little craft about them, illustrates this flair, as does *Land's End*, reaching out into the sea, one tree spreading against the expanse of sky and accentuating the finality of the lonely region. The artist's personal idiom of artistic language enhances his variety of conceptions. (Babcock, to Nov. 10.)—M. B.

THE NEW REALITY: Magic realism, trompe l'oeil, realism with neo-romantic overtones, surrealism—in fact almost every kind of unrealistic realism—is to be found in this show of small oils and temperas.

Abercrombie uses brush and oil to produce a handmade photograph, *Four Switches*, wavy hair switches pinned

like specimens in a neat row on a wall.

Kenneth Davies, painting in the tradition of Harnett, Peto and Roy, offers *Yellow Accent* in which small household objects lift themselves off the canvas to overlap the frame. A similar mirage is Tooker's *Cupboard*, painted in a glowing golden brown, surgically clean, and seemingly ready for use.

John Wilde is a man of startling and somewhat disturbing whimsies. He flings nude, self-conscious, decidedly female young ladies through the air, along with falling dishes and flowers. He colors them red, orange and lavender and sets them loose in an Italianate garden of Eden, where they are plainly up to no good.

Clean as airbrush drawings, meticulous as hand tinted photographs, these paintings are much more tangible than either. (Hewitt, to Nov. 17.)—J. F.

HOWARD COOK: Manhattan's congested buildings would suggest commercial power to the average person, but this artist has discovered a poetic note in their architectural structures. His geometric designs of soaring pinnacles, heavy monoliths crowding one another, are vitalized by a play of light and shadow, by vivid color patterns that imbue them with an architectural splendor as well as with a suggestion of the life that they shelter.

Sometimes a crescent moon sends a silvery radiance on a congerie of buildings, each seemingly attempting to rise above the others. In other instances, on the narrow opening of a street below a pale sun sheds light that pierces the shadowed dimness created by towering edifices. (Grand Central Moderns, to Nov. 10.)—M. B.

SAM REICHMANN-LEWIS: A self-taught non-objective painter, Sam Reichmann-Lewis has previously shown his oils at the Solomon Guggenheim Museum and in Paris and Zurich. His art stems from constructivism and calls to mind the work of Fischinger, Gabo, Moholy-Nagy and Nicholson, but it is also a personal and sometimes very handsome development.

Straight or curving colored lines divide the picture plane into oblongs, arcs and glancing segments of strong fresco-like color. A geometrician on a spree with compass and protractor might produce similar linear arrangements, but without the color and without the finely pitted surfaces, closely resembling concrete, which the artist builds up.

For this reviewer, the paintings which are spaciouly conceived and in which elements of line, color and texture are closely integrated are the most successful. These include *Penetralia*, *Rediscovered Heritage*, and *Homer Gave us Greeks and Trojans*, spacious canvases which seem to accord best with the fresco-like character of colors and texture. One is tempted to imagine them wall-size. (Artist's, to Nov. 8.)—J. F.

ARBIT BLATAS: In his new oils, painted in France and Spain, Arbit Blatas takes us back in the direction of de Segonzac and Cézanne.

People gathered in old dark bistros are roughed in vigorously in black. Light streaming in from a side window

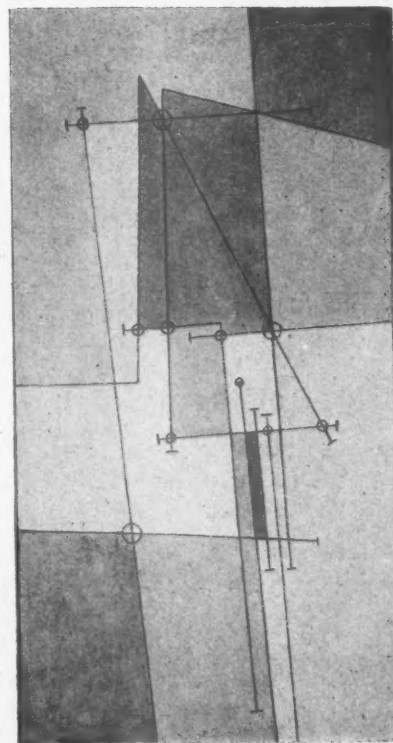


WINSLOW EAVES: *Abstract Figure*



GEORGE TOOKER: *Bath Houses*. Hewitt

REICHMANN-LEWIS: *Sound of Ripening*



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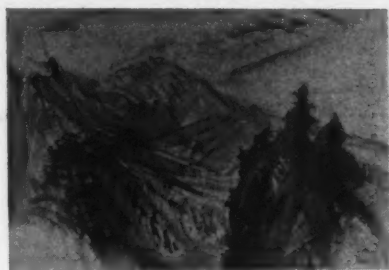
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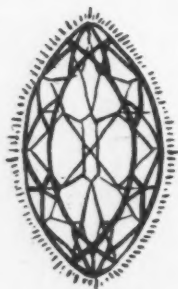
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picks out shirt fronts and faces, and lends the scene a certain dusty glamor, a quality of drama—purely optical. This lighting, used in most of the interiors, and the deep color, produce sombre glowing effects, not unlike those of Rouault.

Other works—closer to Cézanne though lacking Cézanne's architectonic vision—show the sinuous platane trees, the white house fronts and winding streets of Ceret.

Indoors or out, Blatas works for broad effects, massive contrasts of light, texture and perspective. His is a solid earthy vision. (AAA, to Nov. 10.)—J. F.

CHARLES SHAW: A veteran American abstractionist, Charles Shaw exhibits paintings in oil on pressed wood.

Shaw titles—*Spatial Forces*, *Spectres in Space* and *Forms in Space*—are typical and seem rather misleading, for they suggest a cosmic ambience and vast tensions not apparent in the paintings.

The term "geological abstractions" may suggest some of their quality, for these patterns of granular textures progressing from edge to edge by leisurely rhythmic stages, often suggest close-up photographs of ancient cliff faces. Vaguely prismatic shapes are stippled in strong mineral colors and densely speckled with black. Black lines facet or bound these shapes much as fissures and sharp shadows mark the fragmentation of a rock face.

At times the forms of animals are suggested and—intentionally or not—Basque cave drawings. By his use of rhythms and textures, Shaw manages to suggest the edge of recorded time in a mysterious, moving way. (Passedoit, to Nov. 10.)—J. F.

SPIRAL GROUP: Devoting itself to abstract painting, this group of 16 artists presents a united front of high quality. Some 20 paintings, ranging in style from geometric abstraction in the Mondrian tradition to sinuous free-form, comprise a stimulating exhibition.

Among the highlights are John Sennhauser's *Synchroform No. 17*, a rhythmic composition of undulating ribbons; Robert Conover's *Cityscope*, a gleaming abstraction suggestive of Manhattan glass and chrome; Seong Moy's *Love in a Fishing Boat*.

Other works by Stefano Cusumano, Gene Acieri, Peter Blanc, Augustus Goertz, Dolia Lorian, Joseph Meert, Margaret Mullin, and Gertrude Shibley display the general competence of this group. (New School, to Nov. 6.)—D. A.

A. S. BAYLINSON: This memorial exhibition is a revelation of the artist's prolific output. The greater part of his earlier work was destroyed in a studio fire, so that this large collection of canvases and drawings, with a few exceptions, was carried out since 1933.

It is fortunate that *Portrait of Grandmother*—executed while Baylinson was studying under Henri—was preserved, for it indicates an early preoccupation with solidity of construction which the artist maintained throughout his career.

Baylinson's brilliant palette is a notable feature of his painting, yet his color, while rich, was never lavish. Its most striking contrasts were held into

effective patterns which support structural design.

The flower paintings deserve a chapter to themselves in their nice realization of leaf and petal and their sensitive play of rich, resonant color with delicate tones. The drawings display on what a solid basis of knowledge Baylinson's figure pieces rested. They show, too, the sensibility that endowed the figures with warm, human values. (Art Students League, to Nov. 10.)—M. B.

HERBERT J. GUTE: An assistant professor at the Yale School of Fine Arts, well known for his work on the reconstruction of the Dura-Europos frescoes, as a radar and aeronautical draftsman, and as a frequent prize-winner, Herbert Gute shows freshly colored, extremely literal watercolors of New England farmland and coastline. At a distance of a few paces these paintings resemble color photographs.

An interesting departure is *All Rubble*. Here brick wall fragments are arranged in receding planes to create a handsomely decorative near-abstraction. (Grand Central, to Nov. 3.)—J. F.

THEO HANCOCK: Endowed with an uncommon share of *wanderlust*, this young British artist shows over 30 watercolors describing his travels in Europe and America. Hancock eschewed non-objective painting early in his career and now works to synthesize formal qualities with recognizable subjects.

With a visual tuning-fork, the artist keys his colors to the prevailing mood of specific places. His two views of North Wales are painted in low-keyed harmonies. *Rock Path, Southern California*, on the other hand, is a vision of the unfolding, fiery color of local rock-basins.

Evidence of concern for both conceptual and formal problems marks Hancock as one of today's more outstanding young watercolorists. (American-British, to Nov. 17.)—D. A.

JOSEPH STEFANELLI: The backgrounds of Stefanelli's paintings suggest the walls of caves, and onto these pale mildewed backgrounds he scours irregular oblongs and ovals of dried-blood red and acid green, raw umber and faded blue. Large slabs of chipped color are often interspersed with black lines, resembling pictographs of the Australian Bushmen. Surfaces are scrubbed until colors and textures are like those of rusty signs exposed for years to sun and rain.

Though sometimes mysteriously evocative, Stefanelli's arrangements of flat monolithic shapes seem rather phlegmatic. Greater spatial tensions and more variation could do no harm. (New Gallery, to Nov. 10.)—J. F.

NEWCOMERS: Elie Elderen, Howard Knotts and Roy Newell are presented by the New Art Circle, long a pioneer "discoverer" of young unknowns.

Of the three, oddly enough the youngest, Howard Knotts, makes the most impact. In his semi-abstractions of subjects like a girl in the rain, he takes the early Kandinsky idiom of related, free movement and subdues it into a more

tender, controlled concept. His use of warm greys and broken areas of lambent color, especially in *Beach Girl*, shows a cultivated assimilation of his artistic forebears.

Roy Newell, who has only painted for five years, offers brightly colored, very busy compositions of small, dancing elements. He handles his colors with agility, making them responsible for the overall movement.

Elie Elderen is a hyper-refined colorist, using pastel, light-infused planes over which he imposes sketchy lines to indicate interiors, still-lives and figures. (New Art Circle, to Nov. 3.)—D. A.

HANNAH MOSCON: This artist of recognized proficiency in watercolors has turned to oils. While she appears not entirely at home in this medium, in these new semi-abstractions she displays the originality and the emotive power of her previous work.

In *Church on Inlet*, a closely built-up mass of buildings, with their façades swept by flame-like reds, throws only a reflection of linear outlines on the vivid, green waters below. In contrast to the vehemence of color, *Landscape* is carried out in somber tones. The whole exhibition promises the success which the artist has attained in her watercolors. (Contemporary Arts, to Nov. 9.)—M. B.

DWIGHT RIPLEY: Botanist, linguist, collector of Miró and Pollock, of birds and of fish, and inspired designer of rococo contraptions, Dwight Ripley works out his satirical whimsies in pen and ink, and colors them with crayon pencil. They are meticulous, erudite, highly amusing drawings, reminiscent of Steinberg and Bemelmans. Ripley has a steady hand and excellent aim and he takes several of our modern sculptors—the birdcage, Bendel bonnet school—for a ride, converting their works into delicately grotesque "shaggy dogs."

Walking around we itemized some of the fixtures of his gingerbread world: a towering bureau with a large fish in every drawer; an Adam's-gothic Taj Mahal with a giant turtle swimming around in the dome; and a Mondrian serving as a rack for butterflies. A homey touch is provided by Edwina, the fat orange cat. Wearing a mauve sweater trimmed with black fringe, Edwina appears in several of the drawings, frightened by a Jackson Pollock or silently contemplating some Victorian *objet de splendeur*.

At the end of a year Ripley found that he produced 57 drawings. He made one more in which he baked the fish and roasted the birds. (Tibor de Nagy, to Nov. 10.)—J. F.

LEE KRASNER: With a love for delicate, closely related color tonalities, this painter composes non-objective vertical designs on large canvases. The use of long, stringing verticals with quiet color interspersed suggests upmoving and freely expanding forms. Occasionally, these long lines give way to right-angle tensions related to Mondrian in structure, if more sensuous in color.

Canvases in this show are not titled, but 7, 11, and 3—with their leaning lines, their subtle deviations from rigid



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verticality and muted greys, yellows, and mauves—create a harmony unusual for this genre of painting. However, granting the feeling and attractive effects of these paintings, this reviewer finds them too similar in concept, too limited in scope. One must ask, where to now? (Parsons, to Nov. 3.)—D. A.

DANIEL MILLSAPS: The watercolors in this exhibition were painted while the artist was on a yacht, which may account for the prevalence of watery themes and also for the holiday insouciance with which he travesties fact and fable. Yet in concocting amusing fantasies, he presents them in limpid colors with fluency and assurance of brushwork.

In *Pegasus in Water*, the steed of the muses is shown foundered in shallows, his draggled wings resting on the surface of the sea. If the whole exhibition were not so completely a *jeu d'esprit*, one might suspect a symbolic meaning in this conception. (Ferargil.)—M. B.

OTIS DOZIER: The enchantment of the Southwest, where Dozier has spent several years, frequently overwhelms artists. Dozier paints dawns, cactus, birds—but all suffer from his desire to record too completely the range of chroma in the landscape.

Dozier's most successful paintings recall Hartley in their black-line intensity. Both *Rocks and Water* and *Landscape With Sun and Rain* use linear definition combined with luminous color to create effective landscape images. (Levitt, to Nov. 10.)—D. A.

HARVEY FITE: Professor of Sculpture and Chairman of the Arts at Bard College, Harvey Fite is an energetic, learned sculptor with a penchant for allegory and for the stylized and monumental—qualities he achieves whether working large or small. Best known for his work on stone, which he cuts directly, in this his first New York show, he displays an equally authoritative approach to wood.

There are a variety of subjects and themes here. There are small sculptures of animals in which full advantage is taken of the natural characteristics of a particular stone; severe stylized Biblical faces and figures cut into prismatic planes; and quasi-psychological symbols such as *Megalomania*, an overweening bird-woman in cipollino. The superbly cut, surface stylization of this last piece is perhaps the high point of a show, which is generally interesting as a display of technical virtuosity. (AAA, to Nov. 3.)—J. F.

JEAN HUGO: Commissioned by the Hugo Gallery and in honor of Paris' 2000th anniversary, Jean Hugo has painted a very large number of very small gouaches of Paris. These suggest miniature travel posters—each an impression of a particular street or district, all curiously lifeless.

For Hugo, Paris means buildings and spacious boulevards, quais and parks. Her people play subsidiary roles or none at all—and probably this is right for the occasion honors the city herself.

It is no doubt a lover's eye which has looked at the face of Paris, but the lover's hand has produced only a

mask. The city is complex and alive: the paintings unfortunately are neither. (Hugo, to Nov. 10.)—J. F.

LARRY RIVERS: A curious personal blend of Matisse and Munch, Larry Rivers' recently showed oil portraits and reclining figures, drawn rather than painted, with broad slashing strokes overlapping and criss-crossing like blades of tall grass. In these paintings reds and yellows often predominate, but color is harsh rather than bright—certainly not Matisse's color. It is the poses these people take, in portraits no less than in figure paintings, that recall Matisse—that, and the way in which Rivers handles space.

As for Munch, his kind of expressionism is suggested in *The Burial*, a large painting and a solid achievement, figures of mourners being lined up in a landscape and atmosphere of profound, Scandinavian gloom. (Tibor de Nagy.)—J. F.

LUCIUS CROWELL: This artist's Venetian scenes are carried out with incisive definition of shapes and forms in able spatial design. If he gives this gray old city a brilliance of color that one does not associate with it, and if he gives a limpidity to the water that is also far from one's recollection, he succeeds in seizing the exact character of place in different aspects of Venetian picturesqueness.

The immensity of flushed sky above Murano's glass works; the shadowed dimness of *Venice Afternoon*, relieved by the thrust of a distant white tower and a patterning of red roofs; the dark canals winding beneath jutting houses under a cerulean sky, or the splendor of the Piazza of San Marco all awake nostalgic memories of the "Queen of the Adriatic." (Ferargil.)—M. B.

BLACK AND WHITE EXHIBITION: The venerable Salmagundi Club, in its 1951 exhibition of prints and drawings, proves faithful to traditional modes. In over 100 works, very few artists depart from essentially pictorial approaches.

Notable prints include an etching by Victor Perard picturing the lower East Side, several elegant etchings of church façades by John Taylor Arms, and Joseph Margulies' color aquatint of a Tarascan wanderer. Ink and pencil drawings by Ernest Roth, Armand Trivilini and Henry Pitz show classical draftsmanship at its best in this exhibition. (Salmagundi, to Nov. 2.)—D. A.

LOGSDON: Heralded (by Logsdon) as the greatest painter who ever lived and the greatest painter who ever will live, Logsdon extends his private joke in a series of paintings called *Yellow Creation Time*. In this title, perhaps he refers to color, perhaps to theme. But beside Logsdon's glorious epithets, his paintings pale.

All done in pseudo-Sino color—profusions of lavender, pink, pale yellow and green—these compositions take a little from contemporary caricature, a little from Eastern scrolls and a little from French decorative art nouveau. One painting, *The Rain Has Shattered our Peach Blossoms*, would suffice to indicate Logsdon's Eastern bias, but the question is, can the world's greatest

painter afford to limit himself? (Burliuk, to Nov. 3.)—D. A.

FAY GOLD: A large part of this show consists of sketches for a proposed mural tracing the history of the Negro in the United States. Being only sketches, these panels offer little more than suggestions of a future project—short-hand line-figures and gratuitous areas of color.

Of the finished works shown, by far the best is *Mother and Child*. Here the artist poses a sturdy farm woman and child in Byzantine hieratic simplicity. The twist of the child's body and the voluminous figure of the mother result in an imposing conception. (Roko, to Nov. 7.)—D. A.

SI HASSAN EL GLAOU: Si Hassan, son of the Pasha of Marrakech, and member of the hereditary ruling family of that district, is the only son of the Pasha not active in government. He has chosen instead to be an artist.

Working in gouache with a quick calligraphic touch, he turns out portraits of wistful little girls with large dark eyes, and studies of Arabs on their prancing nervous horses. The latter in particular are incisive and economical, like vigorous charcoal quick-sketches from the hand of a good draftsman. (Wildenstein, to Nov. 3.)—J. F.

RAY LASH: Described as a firm believer in the old masters, Ray Lash, veteran of Greenwich Village outdoor shows, seemed intent on emulating baroque masters and El Greco in her recent solo debut. Strong as her beliefs may be, her attempts to capture the frenzied motion and broad chiaroscuro of the old masters fall short of her ideal. At the moment, biblical allegory and complex figure groups prove to be larger orders than this painter can handle. (Eggleston.)—D. A.

MABEL MACDONALD CARVER: This artist has traversed the world recording with ink and oil her colorful impressions. She moves with ease from the left bank in Paris to the Bowery; from the East River to the Volga; and from Georgia to South America. Points of interest are described in realistic terms. Among them is *Old Chinese Wall of Moscow*, seen in a sepia painting which gives the full range of rich shadow and imposing stature of the ancient structure. (Pen and Brush, to Oct. 31.)—D. A.

ANITA GOOTH: In her third exhibition, Anita Gooth shows allegorical oils of angelic, animal and human figures, altering relative proportions in a manner which may be more significant psychologically than it seems esthetically. The paintings have a childlike visionary quality or resemble illustrations for archetypal dreams.

In *Deep Channels*, a little hut on a rock in the ocean provides shelter to a "captured princess" within, and is also the head of a bearded sea-giant. In other paintings wan faces gaze out to sea, or appear through rain streaked windows, watching and waiting. Paint is sometimes applied thickly, more often in thin washes of chalky color suggesting pastel. (Creative, to Nov. 10.)—J. F.

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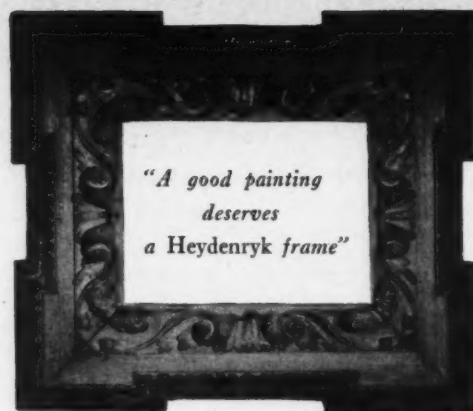
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Politics and Policies

[Continued from page 20]

the President of the United States, requesting him to appoint a commission to consider the question, to study existing agencies and methods, and to submit recommendations for their improvement. The resolution also suggested that such a body be made up of leaders in the art world and that its members "should be broadly representative of all leading tendencies and schools of thought." This resolution was referred back to all the participating organizations and was officially approved by them.

Last year, the American Federation of Arts, as the largest overall national art organization, wrote all its chapter and institutional members asking them if they would endorse the resolution. Of the approximately 400 members written to, replies were received from 239, or three-fifths of the whole. Of these replies, only eight were in the negative. The 229 institutions which answered in the affirmative include most of the leading museums, artists' associations and college art departments in the country, located in 43 states, plus the District of Columbia and Hawaii. This remarkable response indicates the extent of interest in the problem.

Last January, President Truman authorized the Commission of Fine Arts in Washington to undertake a study of governmental art activities and agencies, and to make recommendations for improvement. David E. Finley, chairman of the Commission, formed an advisory panel consisting of representatives of each of the 12 organizations composing the Committee on Government and Art. The Commission of Fine Arts has for some months been conducting hearings with representatives of other governmental agencies concerned with the arts. A joint meeting of the Commission and the advisory panel has been held, at which there was long and thorough discussion of all phases of the problem, resulting in a general agreement on broad principles. The Commission is now preparing its official report. Embodying as it will the results of the most thorough official study so far undertaken of the government's relation to art, it is to be hoped that it will result in a realistic and progressive long-range art program worthy of our position as a major nation and worthy, too, of the vitality of our art.

Material Progress

[Continued from page 53]

schools and colleges across the country. As yet, results are inadequate, but the sense of the subject's importance is growing, and before long it should be as much a standard part of the art student's training as any other subject in his curriculum.

The developments in art during the past 25 years seem to have placed the technical demands of painters into two separate classes. In one category, demands deal with duplicating or improving on the technical results of the past. The other category introduces a whole new set of requirements for materials appropriate to new conditions and conceptions of art for which the older techniques are inadequate.

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The Passing of Copy Book

[Continued from page 35]

years at Black Mountain College in North Carolina and now at Yale University. The Bauhaus has been more influential on art school and college levels than on lower levels. Its major effect has been to vitalize teaching of design and to stress craftsmanship giving wider range to both design concept and media. This influence did not become generally effective in America until the '40s. Unfortunately, in a majority of cases in many of our art schools and universities Bauhaus teaching has been reduced to mere imitation of exercises adopted from the *Werklehre* of the preliminary course of the original Bauhaus without the profound underlying design concepts and discipline in craftsmanship. A new formalism of rules and methods is developing out of this practice which indoctrinates the student in a manner that is hardly superior to the 1920's rule of perspective, anatomy and color.

There is danger, when tracing any movement, of giving the impression that earlier trends no longer exist. For example, in the case of art education in America, the indoctrinary influences on young child and adolescent not only have persisted throughout the development of the creative philosophy, but in many places have flourished. For proof one need only look at the tulips or jack-o-lantern cut paper designs pasted on windows of elementary schools throughout the country; to study the many curricula which include perspective exercises galore; or to explore the successful publication which include exercises on "art-teaching made easy." In spite of general acceptance of the creative philosophy, there is a distinct trend back to formalism both in general education and in art education. In art education it is hailed as a return to fundamentals by those who never had progressed beyond the concept of the '20s.

In contrast to the return-to-fundamentals movement is a trend toward a "laissez-faire" type of education which has been developed recently by those who have misinterpreted the creative philosophy as meaning that the child must be left completely without guidance. This stems partly from a fear of indoctrinating children with adult ideas and partly from a precious attitude toward the child's art work, a hangover of the "genius myth."

The 20th century is indeed the century of the child. The past 25 years have seen the concept of the creative child reach a high point both as a philosophy and as a teaching method, with creative tendencies becoming more effective at all levels of education. The thinking of 19th-century pioneers and 20th-century artist-philosophers has taken root in spite of formal hangovers and laissez-faire tendencies. It must be recognized that this achievement is singular because for the first time in the history of man the child is regarded as a creative personality rather than an immature being. The major object of art education must be to retain this status for the child. What the future may bring will depend not only on the efforts of creative educators but on the forces which control world events and human destiny.

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Philadelphia

[Continued from page 33]

tion of the turn of the century. Perhaps the most widely known among present resident Philadelphians are painters Hobson Pittman, Francis Speight, Walter Stuempfig and Franklin Watkins; among sculptors, Harry Rosin and Charles Rudy.

To generalize, the past 25 years in this area have marked a folksification of art. Many community art organizations, born in answer to the more general demand for classes and exhibitions, have brought art to the people and have thrown the people into art, thus contributing to a rapid increase in number of amateurs and to aggravation of the present struggle between professionals and dilettantes. Following similar trend, art programs, classes and exhibitions have spread from galleries and museums into Y's, department stores, settlement houses and even into gown shops and banks. During the period Gimbel's developed its Pennsylvania Art Collection, which is still seeking a permanent museum home.

While the number of collectors has risen around Philadelphia, both the character and size of collections have changed, with switch from costly old masters to acquisition of French moderns. As a result, dealer galleries that once made overhead expenses from the sale of one or two fine old masters, today must scramble for chicken feed. Replacing the aristocratic red plush dignity of earlier dealer sanctums are several relatively new galleries devoted primarily to the work of living American artists, Philadelphians being to the fore. They are the Dubin Gallery, the Ellen Donovan Gallery and the Carlen Gallery. Two others, recently established, and confining themselves to French artists are the Georges de Braux Gallery fed from Paris by de Braux himself, and the Coleman Gallery.

Since, in this area during the past quarter century, collecting in the grand manner has suffered eclipse, with the Widener Collection going to the National Gallery of Art in Washington instead of to The Philadelphia Museum of Art, the death last summer of Dr. Albert C. Barnes, Philadelphia's last great art tycoon, seems to write finis to an era. Ruthless in his antagonism to anyone who disagreed with him, he kept his collection beyond bounds for a large number of art lovers who joined the "Barnes Club" by being denied admittance to the collector's Merion museum. Perhaps now there will be a relaxing of restrictions and a new policy of tolerance. So far, however, no definite procedure has been determined, although there is some indication that at stated times the public may be admitted. For even though it may read the writing on the wall, art snobbery, whether intellectual, social or financial, dies hard in Philadelphia.

Wunderlich, Print Expert, Dies at 75

Hermann Wunderlich, partner of the Kennedy & Company print firm, died September 28 in New York. He was 75. Mr. Wunderlich was an authority on prints and had represented the Metropolitan Museum in auctions abroad.



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What Is the Economic Future?

[Continued from page 22]

through the WPA Federal Art Projects, workers in the arts were enabled to survive and to maintain their professional skills. In this period those murals and sculptures for buildings come into being which artists had been clamoring to be allowed to create in the '20s and which Keppel and Duffus had prophesied would be the direction of American art.

The program of the Treasury Section of painting and sculpture escaped the onus of relief status enforced on the FAP artists. By law, one per cent of the cost of public buildings could be allotted to murals and sculptures. By the democratic competition method, young talent was brought forward so that awards did not go entirely or mainly to arrived artists. In the national capitol there is a wealth of architectural art so produced; and throughout the country, especially in post offices, murals and sculptures were used for their historic function of embellishment.

The economic facts of this time are documented in the prevailing wage of \$20.84 paid the artist, there being in all about 10,000 in the nation. The overall indices are of less significance because the art auction sales totals which are commonly used reflect not support for the living artist but the volume of business done in art as a commodity and mostly a commodity of objects from the past. The high of 1929-1930 fell to the low of 1934-1935. By 1940-1941, when art production sparked the national economy, the total was \$4,750,000; and in the next year, \$5,100,000. By the season of 1945-1946, the figure "cracked" \$6,000,000. (If these figures were to be treated with statistical precision, they all should be pro-rated.) In 1948-1949 and again in 1949-1950, the figures were somewhat less, without including an item for decreased purchasing power.

Just as the U. S. decennial census offers little exact data in regard to the number of practicing artists in the country, so reports from the dealers give little substantial information about the realities of sales of the work of living American painters and sculptors. A quick canvass of art dealers by the writer brought contradictory reports.

Since art dealers are more likely to have had courses in salesmanship than in social statistics, perhaps this does not give a true picture. The fact is that the 1951 dollar buys 55 cents in relation to 81.4 cents for the 1926 dollar, on the base of the average of 1935-1939 as \$1.00. Artists of reputation say that their sales have been good; this is after 20 or 30 years of work as professionals. What of younger artists?

A contradiction of the war decade is that sales were high for certain groups, among them artists of an age to be exempt from military service. Yet the survey made by the writer in 1945 for the American Federation of Arts and



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The Art Digest

Paintings
ALBERT KOTIN

To November 15

Gallery Group:

John Anderson
Willi Baumeister
Ben Benn
Roy Boot
Marechal Brown
Minna Citron
Sidney Geist
Hans Jaenisch

Hugh Kapell
Jeannette Kilham
Gabriel Kohn
Jean Lurcat
Tad Miyashita
Norman Rubington
L. R. Sander

Louis Schanker
Peter Scalamiero
Charles Semser
Shinkichi Tajiri
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November 1, 1951

published in the Magazine of Art in January, 1946, under the title, "Why Can't America Afford Art?", did not indicate that the amount of income was enormous. Not being able to buy cars and refrigerators and radios, people did turn to art as a means of pleasure, of investment, and the like.

Of the artists reporting for this "pilot" study, the average income from art alone (pooling painters and sculptors, men and women) was less than \$100 a month; for women it was less than \$50 a month. Some criticism of the survey has been made, that it did not cover a large enough body of samples. In theory it took in the arrived artists who might be expected to be the most successful financially. Perhaps a different picture would appear if it were possible to poll—and get answers from—all the 25,000 artists circularized by the Metropolitan for its annual.

As collectors put surplus income into works of art, so during the war period corporations put surplus income into various forms of art programs. The Pepsi-Cola competition, which had its origin in its 1941 calendar and which lasted till 1949, was one of these. Another was Standard Oil of New Jersey's reportage of oil throughout the world from 1940 to 1945. Life magazine used artist-reporters to the tune of about \$325,000 from 1941 to 1946. From the middle of the '30s till the middle of the '40s, International Business Machines carried on an energetic collecting program, while the Encyclopaedia Britannica collection enjoyed equally energetic promotion till it was dispersed recently. Container Corporation of America used fine artists for institutional advertising in its United Nations series, as did La Tausca Pearls and De Beers Diamonds. This patronage has become a casualty of the postwar period. Will the prosperity of a putative third world war revive such patronage?

Another factor which would seem to indicate that, regardless of accounts to the contrary, the art economy may be contracting is the tightening of museum policy against the function of supporting the living artist. Within the past decade a number of museums have made statements to the effect that their obligation to the community is to select and to exhibit the best of contemporary art, not necessarily to buy it. This may well be a rationalization of increased costs of maintenance, pressure of increased salaries for personnel, and dwindling income from fixed endowments. The drives of various museums for large building and purchase funds would suggest so. The policy does not, however, give aid and comfort to the living artist.

Thus despite increased dollar totals and the hopeful sales talk, it would seem that the artist in 1951 does not face the future with a horizon even as hopeful as that he faced in 1926.

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Art Films

[Continued from page 34]

good film helps another." Nowhere has his axiom proved more true than in this field. Shortly after the war the museum added to its collection a group of pictures by two talented young Italians, Luciano Emmer and Enrico Gras. These marked yet another new departure in which works of art were made to tell their story through dramatic presentation of their details. The French, celebrating their liberation, began a notable series of films—"Art Survives the Times," "Matisse," "Maillol"—to prove that the occupation had not sapped their artistic vitality. Experiments such as "1848" and "Balzac" used contemporary works of art to recreate an era or an historical personality. Introduced into this country by A.-F. Films and one or two other courageous distributors, these also began to attract more than ordinary attention. Some of them were even booked by the "art houses" as suitable complements to their foreign features.

"Titan," Biggest Impetus Here

No single picture, however, has done more to stimulate both a general interest in this field and new production in this country than Curt Oertel's "The Titan," the feature-length film on Michaelangelo. Adapted for American distribution by Robert Flaherty, narrated by Frederic March, it not only played in more theaters than any other art film to date, but ended up by winning an Academy Award. By its wide distribution (the picture was handled theatrically by United Artists) and its attendant publicity, "The Titan" dem-

onstrated that there is in America a considerable audience that will pay at the box office to see an art film.

In motion pictures more than any other art, production and distribution go hand in hand. Films are very costly affairs, and producers generally require a fairly solid guarantee of an audience before spending thousands of dollars to make a new picture—or even before spending the thousands of dollars necessary to import and adapt an old one. But the success of the European importations—like "The Titan," "Matisse" and "Van Gogh"—has done much to encourage this kind of investment. It has, in fact, done far more than that. These films have created new standards for art films in this country, standards by which any new picture is now automatically measured. It is largely their influence that has changed the art film in this country from simple "how to do its" to artistic documentaries like "Grandma Moses," "Jackson Pollock" or "Works of Calder."

Outstanding in encouraging this transformation has been the work of Film Advisory Center, a non-profit organization formed a little over a year ago to promote interest in and audiences for, primarily, European art films. Under the direction of Miss Perry Miller, and with the late Robert Flaherty as chairman, the Center has held innumerable screenings, large and small, for the benefit of film and art critics, artists, museum people, educators, film makers and journalists. Few of the pictures it has screened have been commercially available in this country. The whole object of its showings has been

to build up an interest in the pictures—in effect, to find their audience—and thus gradually to obtain distribution for them.

First U. S. Art Film Festival

The Center's initial year of activity was climaxed recently with the Woodstock Art Film Festival—held this past Labor Day weekend in the New York artist colony—the first art film festival ever presented in this country. Attendance at the festival was phenomenal. Over 1,200 people crowded the Woodstock Playhouse during the three days of the event. What they saw was the cream of art film production, both European and American—some 32 pictures in all. In addition, during the course of two panel discussions, artists, film makers, museum authorities and critics took up the problems and prospects of art films in America.

Even more significant were the numerous prizes awarded at Woodstock. In preparing their prize lists, the judges all declared themselves against one all-inclusive award to any single film. After much deliberation, they decided to emphasize the fact that art films have already taken many different forms, each equally valid. By categorizing in awarding the prizes, the diversity of art documentaries, they argued, would become more strikingly apparent. The categories, it is important to note, were drawn up and their wording finalized after the list of pictures to be shown was completed. Prizes were awarded for: (1) the interpretation of an artist and his work; (2) inquiry into the nature of art; (3) the development of an

[Continued on page 71]

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ART STUDENTS LEAGUE OF N. Y.

Who's Where

[ARTISTS whose names appear in the list on the following pages have regular gallery representation in one or more of six major U. S. cities—New York, Philadelphia, Boston, Chicago, Los Angeles and San Francisco. The list was compiled on the basis of responses from galleries. It represents the only compilation to date of American artists with gallery affiliations.

Artists are listed alphabetically. New York galleries appear in parentheses on the same line. Other galleries appear indented below the artist's name, following abbreviations of cities in which they are located.]

- A -

Aach, Herb (Creative)
Aarons, George (Sculpture Center)
Abanavas, Constantine (Contemporary Arts)
Ablow, Joseph
(Boston: Mirski)
Ackerman, Harry Gregory (Grand Central)
Adam, Wilbur G.
(Chic.: Chicago Galleries)
Adams, Jean Crawford
(Chic.: Palmer House)
Adams, Marta
(Boston: Mirski)
Adams, Wayman (Grand Central; Portraits)
Adler, Samuel (Borgenicht)
Adrian, Gilbert (Knoedler)
Akiba, Emmanuel (Artists)
Albee, Grace (Kennedy)
Albers, Josef (Fried; Janis)
Albert, Calvin (Borgenicht)
Albre, Maxine
(S. F.: Rotunda)
Albright, Adam Emory
(Chic.: Chicago Galleries; Riccardo)
Albright, Ivan
(Chic.: Riccardo)
Albright, Malvin (Associated American Artists)
(Chic.: Riccardo)
Albrizio, Humbert (Kraushaar)
Allen, Charles Curtis (Grand Central)
Allen, James E. (Kennedy)
Allen, Junius (Grand Central)
Altson, Louise (Portraits)
Amateis, Edmond R. (Grand Central)
Amendola, Robert P. (Grand Central)
Ames, Jean Goodwin
(L. A.: Hatfield)
Amino, Leo (Sculpture Center)
Amore, John (Grand Central)
Anderson, C. W. (Kennedy)
Anderson, John (Hacker)
Anderson, Karl (Grand Central)
Andrews, Albert
(Chic.: Nelson)
Andrews, Dorothy (Passedoit)
Andrus, Vera (Kennedy)
Angelo, Valenti (Kennedy)
Anisfeld, Boris (Grand Central)
Anliker, Roger (Seligmann)
Archipenko, Alexander
(Chic.: Findlay)
Arms, John Taylor (Kennedy)
Arnest, Bernard (Kraushaar)
Aronson, David
(Boston: Mirski)
Ashdown, Ray Jay (Barzansky)
Ashley, James F. (Grand Central)
(L. A.: Cowie)
Atherton, John (Associated American Artists)
Auer, Lili
(Chic.: Chicago Galleries)
Auerbach-Levy, William (Kennedy)
Aument, Carroll (Wellons)
Austin, Darrel (Perls)
Austin, Mary Plaisted
(L. A.: Chabot)
Avery, Milton (Borgenicht; Knoedler)
Aymar, Gordon (Portraits)

- B -

Bacchelli, Mario
(Chic.: Dickens)
Bach, Florence Julia (Grand Central)
Bacon, Peggy (Kraushaar)
Bacus, John
(Chic.: Chicago Galleries)
Baer, Martin
(L. A.: Vigevano)
Bahnc, Salcia
(Chic.: Contemporary Art Workshop)
Baizerman, Eugenie (Artists)
Baizerman, Saul (Artists)
Baldwin, Frances
(S. F.: Rotunda)
Ballin, Hugo (Grand Central)
Band, Max
(L. A.: Vigevano)
Banever, Gilbert (Grand Central)
Banks, Virginia (Grand Central)
Banning, Mrs. Waldo (Kennedy)
Barber, Joseph (Kennedy)
Barnard, John
(L. A.: Cowie)

Barnes, Vae (Serigraph)
Barnet, Will (Schaefer)
Barnett, Bion, Jr. (Grand Central)
Barnett, Herbert (Levitt)
Barothy, Frances A.
(Chic.: Chicago Galleries)
Barr, Nelli
(Chic.: Contemporary Art Workshop)
Barrer, Gertrude (Artists)
Barrett, Adela
(Chic.: Chicago Galleries)
Barrett, Lawrence (Kennedy)
Barrows, Charles (Serigraph)
Barss, William
(Boston: Brown)
Barthe, Richmond (Grand Central)
Bartlett, Clay
(Chic.: Palmer House)
Bartlett, E. W. (Kennedy)
Bartlett, Gray (Grand Central)
Bartlett, Margaret (Schaefer)
Barton, Loren
(L. A.: Hatfield; S. F.: Slaughter)
Barton, Macena
(Chic.: Chicago Galleries; Riccardo)
Baskerville, Charles (Portraits)
Bate, Stanley (Kennedy)
Bates, Kenneth (Grand Central)
Baumann, Karl
(S. F.: Rotunda)
Baumbach, Harold (Contemporary Arts)
Baxter, Frances
(S. F.: Rotunda)
Baziotes, William (Kootz)
Beach, Chester (Grand Central)
Beal, Gifford (Kraushaar)
Becker, Maurice (J. B. Neumann)
Beckmann, Max (Buchholz)
Beckwith, James (Wellons)
Beecher, William Ward (Delius)
Behl, Wolfgang (Schaefer)
Bekker, David
(Chic.: M; Riccardo)
Bell, Cecil (Kraushaar)
Bellé, Cecile (Midtown)
Belmont, I. J. (Belmont)
Bendiner, Alfred (Kennedy)
Bendix, Juliette (Barzansky)
Beneduce, Antimo
(Chic.: Palmer House)
Benevidos, Alphonse (Kennedy)
Benn, Ben (Hacker)
Bennett, Rainey (Downtown)
(Chic.: Nelson; Palmer House)
Bensing, Frank C. (Grand Central)
Benson, Frank W. (Kennedy)
Bentley, Claude
(Chic.: Palmer House; Riccardo)
Bentley, Lester (Portraits)
Ben-Zion (Schaefer)
Berd, Morris
(Phila.: Carlen)
Berger, Jason
(Boston: Swetsoff)
Bergschneider, John
(Boston: Mirski)
Bergstrom, Charles J.
(Chic.: Chicago Galleries)
Berlandina, Jane
(S. F.: Rotunda)
Berman, Eugene (Knoedler)
(L. A.: Perls)
Berman, Sarah (Artists)
Bernstein, Theresa F. (Grand Central)
Berresford, Virginia (Levitt)
Berry, Michael (Newton)
Bessire, Dale
(Chic.: Chicago Galleries)
Betsberg, Ernestine (Grand Central)
Bette, Louis (Grand Central; Portraits)
Bewley, Murray P. (Grand Central)
Biala, Janice (Carstairs)
Biddle, George (Wellons)
Bigelow, Olive (Grand Central)
Billings, Henry (Midtown)
Binford, Julien (Grand Central)
Bishop, Isabel (Midtown)
Bistram, Emil (Grand Central)
Blackburn, Morris (Milch; Serigraph)
Blackshear, Kathleen
(Chic.: 750; Palmer House)
Blagden, Thomas (Milch)
Blair, Boris (Grand Central)
Blair, Helen (Portraits)
Blake, Benjamin
(Boston: Brown)
Blanc, Peter (Passedoit)
Blanch, Arnold (Associated American Artists)
Blanchard, Carol (Perls)
Blanke, Marie E.
(Chic.: Chicago Galleries)
Blanque, Vivienne
(S. F.: Rotunda)
Blajas, Arbit (Associated American Artists)
Blenner, Carl J. (Grand Central)
Block, Dorothy (Koko)
Blodgett, George Winslow (Grand Central)
Blodgett, Walton (Kennedy)
Bloom, Hyman (Durlacher)
(Boston: Swetsoff)
Bloom, Jack (Creative)
Bloomster, Edgar L.
(S. F.: Graves)
Bluemner, Oscar (J. B. Neumann)
Bluestein, Selma (Artists)
Blume, Peter (Durlacher)
Blumenschein, Ernest L. (Grand Central)
Bodkin, Sally Gross (Sculpture Center)
Boe, W. Donald
(Chic.: Chicago Galleries)
Boehler, Hans (Artists)
Boghossian, Varujan
(Boston: Swetsoff)

Bohm, C. Curray
(Chic.: Chicago Galleries)
Bohm, Max (Milch)
Bohrod, Aaron (Associated American Artists)
(Chic.: Nelson; Oehlschlaeger; Riccardo)
Bolomey, Rodger (Passedoit)
Boistad, E. Melvin
(L. A.: Cowie)
Bomar, Bill (Weyhe)
Boot, Roy (Hacker)
Booth, Cameron (Schaefer)
Borg, Carl Oscar (Grand Central)
Bosa, Louis (Kleemann)
Bothwell, Dorr (Serigraph)
(S. F.: Rotunda)
Botke, Cornelis
(L. A.: Cowie)
Botke, Jessie Arms (Grand Central)
(Chic.: Chicago Galleries; L. A.: Cowie)
Botkin, Henry (Babcock)
Botto, Otto (New Gallery)
Bouché, Louis (Kraushaar)
Bouché, Rene (Tibor de Nagy)
Boughton, William (Serigraph)
Bourgeois, Louise (Peridot)
Bove, Richard (Eggleston)
Bowden, Harry (Artists)
Boyce, Richard
(Boston: Mirski)
Boyd, Fiske (Kennedy)
Boyham, Matthew William (Grand Central)
Boza, Daniel (Grand Central)
Brackman, Robert (Grand Central; Portraits)
Bradbury, Bennett
(L. A.: Cowie)
Bradford, Howard
(L. A.: Landau)
Brandner, Karl C.
(Chic.: Chicago Galleries)
Brandriff, George K.
(L. A.: Cowie)
Brandt, Rex
(L. A.: Cowie)
Brastoff, Sascha (Sculpture Center)
Brecher, Samuel (Babcock)
Breinin, Raymond (Downtown)
(Chic.: Nelson)
Brenson, Theodore (Kennedy)
Brice, William (Downtown)
(L. A.: Perls)
Brinley, D. Putnam (Grand Central)
Brockdorff, Herman (New Age)
Brockhurst, Gerald L. (Portraits)
Brod, Fritz
(Chic.: Linn; Palmer House)
Brook, Alexander (Rehn)
Brooks, James (Peridot)
Brooks, Leonard
(L. A.: Cowie)
Brooks, Ruth (Grand Central)
Brown, Carlyle (Viviano)
Brown, Marechal (Hacker)
Brown, Newman
(Chic.: Brown)
Brown, Roy (Grand Central)
Browne, Belmore (Grand Central)
(S. F.: Graves)
Browne, Byron (Grand Central)
Browne, George (Grand Central)
Browne, Margaret Fitzhugh (Grand Central)
Browne, Syd (Grand Central)
Browning, Colleen (Hewitt)
Broz, Mabelle
(S. F.: Rotunda)
Bruckman, Lodewyk (Grand Central)
Brummé, C. Ludwig (Sculpture Center)
Brush, George DeForrest (Milch)
Brush, Jerome (Grand Central)
Bry, Edith (Heller)
Buehla, Anthony
(Chic.: Chicago Galleries)
Buck, Claude (Grand Central)
Buehr, George
(Chic.: Nelson)
Buehr, Karl A. (Grand Central)
Buller, Cecil (Kennedy)
Bultman, Fritz (Kootz)
Bunce, Louis (Serigraph)
Burchfield, Charles (Rehn)
Burg, Copeland
(Chic.: Chase; Marshall Field; Nelson; Palmer House)
Burgess, Donald (Regional Arts)
Burke, Ruth (Grand Central)
Burke, Selma (Artists)
Burke, Irvin
(Chic.: Palmer House)
Burkhardt, Hans
(L. A.: Fraymart)
Burlin, Paul (Downtown)
Burluk, David (Burluk)
Burluk, Nicholas (Burluk)
Burnett, Martha Moore (Grand Central; Portraits)
Burns, Donald (American-British)
Burwash, Nathaniel
(Boston: Mirski)
Busa, Peter (Schaefer)
Butterfield, Brian
(Chic.: Chicago Galleries)

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Cadmus, Paul (Midtown)
Caesar, Doris (Weyhe)
Cain, Joy
(S. F.: Rotunda)
Calder, Alexander (Buchholz)
Caldwell, William
(Chic.: M)
Callahan, Kenneth (Maynard Walker)
Callery, Mary (Buchholz)
Campanella, Vincent (Rehn)

Campbell, Bob
(Chic.: M)
Campbell, Gretna (Artists)
Campbell, Orlando (Portraits)
Campoli, Cosmo
(Chic.: Contemporary Art Workshop)
Camprab, Leontine (Contemporary Arts)
Candell, Victor (Grand Central)
Canessa, George (Barzansky)
Caplow, Nathan
(Chic.: Brown)
Carew, Sylvia (ACA)
Carleton, Virginia (Kennedy)
Carlsen, Dines (Grand Central)
Carone, Nicolas (Hugo)
Carroll, John (Portraits; Rehn)
Carter, Clarence (Grand Central)
Carter, Marc (Wellons)
Carvallo, Susanne (Delius)
Castallo, Amaylia (Portraits)
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Cavallon, Giorgio (Egan)
Cecere, Gaetano (Grand Central)
Cerny, George (Sculpture Center)
Chabot, Joseph
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Chace, Dorothea (Portraits)
Chaet, Bernard
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Chamberlain, Glenn (Sculpture Center)
Chamberlain, Samuel (Kennedy)
Chann, George
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Chapin, Cornelia Van A. (Grand Central)
Chapin, Francis
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Chapin, James (Portraits)
Chapman, Charles S. (Grand Central)
Charlot, Jean (Associated American Artists)
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Chavez, Edward (Ganso)
Cheffetz, Asa (Kennedy)
Chermayeff, Serge
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Cherry, Herman (Ganso)
Chi, Chen (Grand Central)
Ching, E. Cheng (Regional Arts)
Christy, Howard Chandler (Grand Central)
Chuey, Robert
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Cilfone, Gianni
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Cimioti, Gustave (Grand Central)
Cinquigrana, Livia (New Age)
Cित्रon, Minna (Hacker)
Clark, Allan (Grand Central)
Clark, Alison Skinner (Grand Central)
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Clymer, John (Grand Central)
Cochran, Ann (Grand Central)
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Cohen Hy (ACA)
Cohn, Max Arthur (Serigraph)
Cole, Alphaeus, P. (Grand Central)
Cole, Frederick
(S.F.: Rotunda)
Cole, Thomas C. (Portraits)
Colescott, Warrington (Serigraph)
(Chic.: Nelson)
Colker, Ed
(Phila.: Donovan)
Collins, Pat (Barzansky)
Comfort, Barbara (Portraits)
Congdon, William (Parsons)
Conkling, Mabel (Grand Central)
Conaway, Jay (Grand Central; Milch)
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Connolly, Thurlow (Willard)
Conover, Garrett B. (Eggleston)
Conover, Robert (New Gallery)
Conrow, Wilford (Portraits)
Constant, George (Borgenicht)
Conway, Fred (Grand Central)
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Cook, Howard (Grand Central; Kennedy)
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Cook, Robert (Sculpture Center)
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Coradal, F. (Kennedy)
Corbellini, Luigi (Portraits)
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(Boston: Brown)
Corcos, Lucille (Grand Central)
Cornell, Joseph (Egan)
Cornwell, Dean (Grand Central)
Corona, Sandro (Burluik)
Cortor, Eldzier
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Costigan, John E. (Grand Central)
Courtright, Robert (New Gallery)
Cowan, Sarah E. (Grand Central)
Cowles, Russell (Kraushaar)
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Cox, J. Halley
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Cox, John Rogers
(Chic.: Nelson)
Craig, Tom
(L.A.: Cowie)

Cramer, Ernest (Kennedy)
Crandell, Bradshaw (Grand Central)
Crane, Alan (Kennedy)
Crane, Bruce (Milch)
Crane, Stanley W. (Grand Central)
Cravath, Ruth
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Creighton, Beasy
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Cresson, Margaret French (Grand Central)
Crisp, Arthur (Grand Central)
Crite, Allan Roban
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Cross, Bernice (Schaefer)
Crowley, Harry (Salpeter)
Cruz, Juan (Sculpture Center)
Csoka, Stephen (Contemporary Arts)
Culver, Charles B. (Macbeth)
Cumming, Beatrice (Contemporary Arts; Hugo)
Cunliffe, Mitzi Solomon (Sculpture Center)
Cunningham, Marion (Serigraph)
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Cunningham, Margaret
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Cunningham, Patricia
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Currie, Bruce (Ganso)
Cushing, Lily (Maynard Walker)
Cuthbert, Virginia (Contemporary Arts)

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Dali, Salvador (Carstairs)
Dalrymple, Lucile S.
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Daly, Norman (Schaefer)
Danhausen, Eldon
(Chic.: Contemporary Art Workshop)
Daniel, Lewis (Babcock)
Daphnis, Nassos (Contemporary Arts)
Davey, Randall (Grand Central; Portraits)
(L.A.: Cowie)
Davidson, Frank (Serigraph)
Davidson, Morris (Passedoit)
Davies, Arthur B. (Kennedy)
Davies, Kenneth (Hewitt; Regional Arts)
Davis, Gladys Rockmore (Midtown)
Davis, Harry A., Jr. (Grand Central)
Davis, Hubert (Eggleston; Kennedy)
Davis, Leslie A.
(Chic.: Chicago Galleries)
Davis, Stark (Grand Central)
Davis, Stuart (Downtown)
Day, Worden (Schaefer)
De Beukelaer, Laura
(Chic.: Chicago Galleries)
de Botton, Jean
(S.F.: Rotunda)
DeCarava, Roy (Serigraph)
Dedrick, Philip
(Chic.: 750)
DeFrancisci, Anthony (Grand Central)
DeGrazia, Ettore
(S.F.: Raymond & Raymond)
DeGroot, Adelaide Milton (Milch)
DeGroot, Nanno (Schaefer)
Dehn, Adolph (Associated American Artists)
Dehner, Dorothy (Fried)
Dehner, Walt (Kraushaar)
DeKooning, Willem (Egan; Janis)
Delaney, Beauford (Roko)
Del Pine, Moysa
(S.F.: Rotunda)
DeMaio, Salators (Grand Central)
De Marco, Jean (Sculpture Center)
De Martini, Joseph (Macbeth)
De Mejo, Oscar
(L.A.: Cowie)
De'prey, Juan (Galerie St. Etienne)
Der Hohannesian, Garabed
(Boston: Brown)
De Rivera, Jose (Borgenicht)
Derujinsky, Gieb W. (Grand Central)
Deshaies, Arthur
(Chic.: 750)
Detre, Roland (Artists)
Detwiller, Frederick K. (Kennedy)
Deutch, Eugene
(Chic.: Linn)
Dickens, Robert Sidney
(Chic.: Dickens)
Dickinson, Edwin W. (Grand Central)
Dickinson, Sidney E. (Grand Central; Portraits)
Diederich, Hunt (Grand Central)
Di Gioia, Frank (Milch)
Dike, Phil
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Diller, Burgoyne (Fried)
Dioda
(Phila.: Carlen)
Dioda, Adolph (Passedoit)
Di Valentin, Louis (Milch)
Dix, Eulabee (Grand Central)
Dixon, Edith Hamlin
(S.F.: Rotunda)
Dobkin, Alex (ACA)
Dodd, Lamar (Grand Central)
Dodge, Frances F.
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Dolejska, Frank
(Boston: Brown)
Domareki, Joseph (Contemporary Arts)
Dombek, Blanche (Sculpture Center)

Donato, Louis (Artists)
Donovan, Ellen
(Phila.: Donovan)
Doolittle, H. L. (Kennedy)
D'Orsay, Nordica
(Chic.: Chicago Galleries)
Dozier, Otis (Levitt)
Drachold, Alfred
(Chic.: Chicago Galleries)
Draper, William F. (Grand Central; Portraits)
Drexler, Arthur (Peridot)
Driesbach, I. (Eggleston)
Driscoll, Harold (Schaefer)
Drury, William H. (Kennedy)
Dubin, Lillian (Schaefer)
Duble, Lu (Grand Central)
Du Bois, Guy Pens (Milch; Portraits)
Duca, Alfred
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Dudley, Frank V.
(Chic.: Chicago Galleries)
Duncan, Frank (Durlacher)
Dunn, Cal
(Chic.: Linn)
Du Pre, Grace Annette (Grand Central)
Duren, Terence B. (Grand Central)
Durfee, Hazard (Grand Central)
Dwight, Mabel (Kennedy)
Dyer, Briggs
(Chic.: Palmer House)
Dyer, Kay
(Chic.: Palmer House)

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Eaves, Winslow B. (Contemporary Arts)
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Eccles, James
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Eckelberry, Don (Kennedy)
Eddy, Elizabeth
(Chic.: Linn)
Edmondson, Leonard
(L.A.: Landau)
Edwards, Ethel (Grand Central)
Edwards, George Wharton (Grand Central)
Egleson, James (Serigraph)
Eichenberg, Fritz (Kennedy)
Eilshemius, Louis M. (Burluik)
Elderen, Elie (J. B. Neumann)
Eliacu, Frank (Sculpture Center; Wellons)
Ellis, Dean (Grand Central)
Elshin, Jacob (Salpeter)
Engel, Irma
(S.F.: Rotunda)
Engel, Jules (New Gallery)
Engelberg, Sydney
(L.A.: Esther's Alley)
Engelhard, Elizabeth
(Chic.: Linn; Palmer House)
England, Paul (Hugo)
Enser, John (Grand Central)
Enters, Angna (Newhouse)
(L.A.: Vigeveno)
Epp, Arnold (Sculpture Center)
Epperly, Richard
(Chic.: Chicago Galleries)
Epstein, Joshua (Burluik)
Erckenbrack, Mary
(S.F.: Rotunda)
Erickson, Oscar B.
(Chic.: Chicago Galleries)
Ericsson, Hampton M. (Kennedy)
Ernst, James A. (Barzansky)
Ernst, Jimmy (Borgenicht)
(Phila.: Carlen)
Ernst, Max (Hugo)
Esman, Betty (Contemporary Arts)
Esmond, Diane (Carstairs)
Etting, Stephen (Milch)
Euffa, Ray (Serigraph)
Everett, Roberta (Kennedy)
Evergood, Philip (ACA; Kennedy)
Evelt, Kenneth (Kraushaar)
Ewing, Edgar
(L.A.: Chabot)

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Faggi, Alfeo (Weyhe)
Falch, Loretta
(S.F.: Rotunda)
Faralla, D.
(S.F.: Rotunda)
Farndon, Walter (Grand Central)
Farnsworth, Jerry (Grand Central; Milch; Portraits)
Farr, Dorothy (Schaefer)
Farr, Fred (Schaefer)
Farrugio, Remo (Salpeter)
Faulconer, Mary (Hugo)
Faulkner, Harry (Grand Central)
Fausett, Dean (Kraushaar; Portraits)
Fausett, Lynn (Milch)
Fechin, Nicolai (Grand Central)
(Chic.: Findlay)
Feeley, Paul T.
(S.F.: Rabow)
Feininger, Lyonel (Buchholz; Delius)
(L.A.: Hatfield)
Fenton, Beatrice (Grand Central)
Ferber, Herbert (Parsons)
Ferruson, Nancy
(Phila.: Carlen)
Ferguson, William Hugh
(Phila.: Carlen; Donovan)

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American Prints Since 1926

[Continued from page 27]

works in a modern idiom. One sees almost more color than black and white. The public seems to want color; and the resources of all the major techniques, intaglio, relief, lithography, and serigraphy, have been developed to the full for color printing. One sees prints becoming larger and larger in size. They are often enormous, competing in color-weight and impressiveness with paintings. With their exceedingly small editions and great variation of impression, they almost seem to negate the *raison d'être* of the print as a cheap multi-original. Designed not for the portfolio but for the wall, these abstract color patterns suggest a new decorative convention: they are richly and endlessly pleasing to the eye, but they also appeal to deep subconscious elements, thus being differentiated from the decorative prints of the past.

On the other hand, there is a reaction among some artists against pure or geometric abstraction as something sterile; these stress with all the insistence of distortion the necessity and importance of human and even moral values. Thus, there are not one but many modern idioms. There are also many modern techniques. New discoveries have been made: the serigraph, the mixed intaglio manipulations of "Atelier 17," the cello-cut, lucite engraving, the Goldstein method of color printing with encaustic crayons. Many printmakers seem to have an almost excessive interest in technique. Is it because they have little to say, or is it because they, like society as a whole, are assailed by confusion and doubt in these turbulent times?

In view of the complete revolution in printmaking that has occurred during the past 25 years, is there any ground for assuming that our present values are more stable? What will the critics of 25 years hence be saying about our era?

Art Films Without Demi-Tasse

[Continued from page 34]

idea through art; (4) the presentation of a period through its art; (5) the experimental use of film as the artist's medium—with additional prizes for purely technical accomplishment. For it was apparent to the judges from the very outset that to compare the merits of a film like Burgess Meredith's "Works of Calder" with the Italian "Experience in Cubism" simply because both are art films is like trying to decide whether peas are better than carrots because both are vegetables.

With the Woodstock Festival, the art film in America may be said to have come officially of age. Nevertheless, many problems yet remain. The art film is hardly likely to replace completely the Disney cartoons on neighborhood theater programs. Its distribution, though increasingly theatrical, will still come mainly through schools, museums and art associations throughout the country. But within the year 20th Century-Fox will release, for theaters, a series of six art shorts. Other films—most of them in 16mm color—are appearing almost every week. They will continue to appear, and to improve, as Americans prepare to receive them.

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 Fiene, Ernest (Knoedler)
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 Firestone, Julian (Regional Arts)
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 Fontaine, Paul
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 Franklin, Jenny Lynn (Regional Arts)
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 Frascini, Antonio (Weyhe)
 Fraser, James Earle (Grand Central)
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 Friend, Shirley
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 Gag, Wanda (Kennedy)
 Gage, George W. (Portraits)
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 Gamble, John
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 Gans, Joe (Creative)
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 Gay, Zhenya (Kennedy)
 Gavan, Allay (Kennedy)
 Gaw, William
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Gebhart, Frank (Ganso)
 Geddes, Matthew (Grand Central)
 Geddes, Minna (Regional Arts)
 Gedney, Joann (Creative)
 Geerlings, G. K. (Kennedy)
 Geist, Sidney (Hacker)
 Geller, Esther
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 Gelsavage, John U. (Newton)
 Genth, Lilian (Grand Central; Milch)
 Gerard, Joseph (Weyhe)
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 Gesner, Galed (Grand Central)
 Ghikas, Panos
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 Gibberd, Eric
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 Gibbs, Harrison (Grand Central)
 Gibbs, Howard
 (Boston: Brown)
 Gibran, Kahil
 (Boston: Brown)
 Gieselmann, Leonard
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 Gilbert, Arthur Hill
 (S. F.: Graves)
 Gilbert, C. Ivar (Grand Central)
 Gilbert, Regine (Newton)
 Giles, Howard (Grand Central)
 Gilien, Ted
 (L. A.: Fraymart)
 Gilgleyen, David (Sculpture Center)
 Glarner, Fritz (Fried)
 Glasco, Joseph (Viviano)
 Gleason, Madeline
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 Gleitsmann, Raphael (Macbeth)
 Gluckmann, Grigory
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 Gold, Fay (Roko)
 Golden, Leon
 (Boston: Swetoff)
 Golinkin, J. W. (Kennedy)
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 Gonzalez, Xavier (Grand Central)
 Goodelman, Aaron (ACA)
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 Goodwin, Charles (Creative)
 Goeth, Anita (Creative)
 Gordin, Sidney (Borgenicht)
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 Gordon, Maxwell (ACA)
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 (Chic.: Nelson)
 Gorsline, Douglas (Portraits)
 Goto, Byron
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 Gottlieb, Adolph (Koots)
 Gottlieb, Harry (ACA)
 Goulet, Lorrie (Sculpture Center)
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 Gray, Beata (Creative)
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 Gray, Grace (Kennedy)
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 Greacen, Nan (Grand Central)
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 Green, Robert B. (Grand Central)
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 Greene, Balcomb (Schaefer)
 Greene, Elmer, Jr. (Portraits)
 Greene, Gertrude (Borgenicht)
 Greene, J. Barry (Grand Central)
 Greene, Marie Zoe
 (Boston: Mirski, Chic.: Hohenberg)
 Greene, Stephen (Durlacher)
 Greenwood, Marion (Associated American Artists)
 Gregory, John (Grand Central)
 Gregory, Waylande (Grand Central)
 Grell, Louis
 (Chic.: Chicago Galleries)
 Greshin, George
 (L. A.: Esther's Alley)
 Griffin, Nina
 (Chic.: Chicago Galleries)
 Grigorieff, Boris (Burluk)
 Grilley, Robert
 (Chic.: Oehlschlaeger)
 Grillo, John (Artists)
 Grippe, Peter (Borgenicht)
 Groll, Albert N. (Grand Central)
 Gropper, William (Associated American Artists)
 Gross, Anthony (Kennedy)
 Gross, Chaim (Associated American Artists)
 Gross, Oskar
 (Chic.: Chicago Galleries)
 Gross, Sidney (Behn)
 Grossert, Maurice (Knoedler)
 Gross, George (Associated American Artists)
 Grudin, Shim (New Gallery)

Gruppe, Emile
 (Chic.: Findlay)
 Gualtieri, Joseph (Contemporary Arts)
 Guglielmi, Louis (Downtown)
 Guion, Molly (Kennedy)
 Gullas, John (Grand Central)
 Gurr, Lena (ACA; Serigraph)
 Gustin, Paul M. (Grand Central)
 Guston, Philip (Peridot)
 Gwathmey, Robert (ACA; Serigraph)

- H -

Hahn, Walter
 (Chic.: 750)
 Hailman, Johanna K. (Grand Central)
 Haines, Richard
 (L. A.: Hatfield, S. F.: Slaughter)
 Halberstadt, Ernst (Kraushaar)
 Halden, Stuart (Sculpture Center)
 Hale, Lilian Westcott (Grand Central)
 Haley, John (Levitt)
 Hall, Arthur W. (Kennedy)
 Hall, Carl (Macbeth)
 Hallquist, J. William
 (Chic.: Chicago Galleries)
 Halsey, William (Schaefer)
 Halstead, Whitney
 (Chic.: 750)
 Hamilton, Everett (Kennedy)
 Hamilton, Phyllis
 (Chic.: M)
 Hancock, Theo (American-British)
 Hankins, A. P.
 (Phila.: Donovan)
 Hanny, John
 (Chic.: Chicago Galleries)
 Hansen, Armin (Milch)
 (L. A.: Cowie, S. F.: Graves)
 Hanson, J. M. (Passedoit)
 Hardin, Adlai S. (Grand Central)
 Hare, Channing (Grand Central; Portraits)
 Hare, David (Koots)
 Harkavy, Minna (Midtown)
 Harmon, Lily (Associated American Artists)
 Harris, Alexandra (Grand Central; Portraits)
 Harris, Louis (Burluk)
 Harris, Margret (Artists)
 Harriton, Abraham (ACA)
 Hart, Agnes (Roko)
 Hartell, John (Kraushaar)
 Hartig, E. Alfred (Regional Arts)
 Hartigan, George (Tibor de Nagy)
 Hartley, Marsden (Rosenberg)
 Hartman, Rosella (Grand Central; Rehn)
 Hartwig, Cleo (Sculpture Center)
 Haskell, Ernest (Kennedy)
 Hassam, Childe (Milch)
 Hasselrie, Maithe (Grand Central; Portraits)
 Haupt, Erik (Grand Central; Portraits)
 Havens, James D. (Kennedy)
 Hawka, Rachel M. (Grand Central)
 Hawley, Helen Holt (Grand Central)
 Hayden, Carol (Wellons)
 Haydon, Harold
 (Chic.: Brown; Hohenberg; Linn; Nelson; Palmer House)
 Hays, Elah Hale
 (S. F.: Rotunda)
 Hayter, Stanley W. (Kennedy)
 Headlip, William (Kennedy)
 Hebal, Milton (Grand Central)
 Heber, Carl Augustus (Grand Central)
 Heberling, Glen (Kennedy)
 Hecht, Zoltan (New Age)
 Heid, Royal H. (Kennedy)
 Heidenreich, Charles (Salpeter)
 Heintzelman, A. W. (Kennedy)
 Heinze, Adolph
 (Chic.: Chicago Galleries)
 Heisig, Mary (Artists)
 Heitland, W. Emmerton
 (Chic.: Findlay)
 Helfensteller, Veronica (American-British)
 Helfond, Riva (Serigraph)
 Helgi, Ingvor
 (S. F.: Graves)
 Heliker, John (Kraushaar)
 Helstrom, Bessie
 (Chic.: Chicago Galleries)
 Hemmingsen, Philipp (Regional Arts)
 Hendrick, Shirley (Salpeter)
 Henri, Robert (Milch)
 Henry, Charles Trumbo
 (L. A.: Chabot)
 Hensche, Henry (Grand Central)
 Hensel, Hopkins (Grand Central)
 Herbert, Barbara
 (S. F.: Rotunda)
 Hering, Harry
 (L. A.: Cowie)
 Herter, Albert (Grand Central)
 Hess, Emil (Parsons)
 Hetherington, Mildred Lyon
 (Chic.: Chicago Galleries)
 Heuston, Frank Zell (Eggleston)
 Hewes, Madeline (Maynard Walker)
 Hibbard, Aldro T. (Grand Central)
 Hicken, Philip (Serigraph)
 Higgins, Eugene (Grand Central)
 Higgins, Victor (Grand Central)
 Hillsmith, Fannie (Egan)
 (Boston: Swetoff)
 Hinde, Edwin
 (Chic.: Chicago Galleries)
 Hinkle, Catherine
 (Chic.: 750)
 Hios, Theo (Contemporary Arts)
 Hirsch, Joseph (Associated American Artists)
 Hlavka, Lada (Grand Central)

[Continued on page 74]

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New York's Art World

[Continued from page 49]

work, but to place them with accredited galleries. It has successfully continued its objective; its roster is an astonishing listing of prominent gallery artists who made their debuts in this gallery.

The Downtown Gallery, opening on West 13th Street, merits the *reclame* which its 25 years of activity have produced. In its presentation of contemporary painters, sculptors and printmakers, it has consistently maintained its avowed purpose of "selecting what is enduring." The Midtown Galleries, opening in 1932 on Madison Avenue, now on 57th Street, established a high standard of excellence, which it has upheld in its showings of contemporary work. Even some of the older and more conservative galleries let down the bars to contemporary artists. Scott and Fowles held the first large showing of paintings by Edward Bruce and a comprehensive collection of sculptures by Elie Nadelmann.

It is impossible to exaggerate the widespread invasion of the School of Paris. But many artists resisted this foreign ideology, Macbeth among them. Macbeth not only held an imposing series of exhibitions of Old Masters of American art, but further revealed the importance of the Hudson River School when its once-prized artists had been consigned to attics and basements.

Even this casual record must include another foreign invasion—that of the Mexicans, stimulated by the Metropolitan's comprehensive Mexican show. The murals, paintings and prints of Diego Rivera and Orozco not only aroused widespread enthusiasm but sent many American artists to Mexico in a migration which still continues.

The latter part of this period was marked by a stepped-up tempo of activities. The French Museum at the French Institute, founded in 1933 by Mr. and Mrs. Chester Dale, with Mrs. Dale as director, held many brilliant exhibitions in its short span of life. The Roerich Museum, founded to display the exotic paintings of Nicolas Roerich, subsidized into the Riverside Museum. The Marie Harriman Gallery, now regrettably closed, was memorable for its distinguished exhibitions of European and American works. Schaefer Galleries, while on 57th Street, not only displayed a wealth of choice prints, but also paintings by Italian and Dutch masters. Now on 58th Street, they hold only print exhibitions from their rare collections.

Important contributions to the art world by the National Academy, National Arts Club, Public Library, Salmagundi Club, Cooper Union, New School for Social Research, and the many watercolor, print, sculpture, industrial and decorative design societies demand more space than exists.

In the final ten years of this period, the excellent galleries which have appeared need a roster rivaling that of the famous listing of ships in the *Iliad*. However, this chronicle does not claim completeness; it claims only memories that have made distinct impression. Like Pius Aeneas, the writer sets down events, "part of which I saw, part of which I was."

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[Continued from page 72]

Hobbs, Morris Henry (Kennedy)
Hoff, Margo
(Chic.: Nelson; Oehlschlaeger; Palmer House)
Hoffbauer, Charles
(S.F.: Rotunda)
Hoffler, Othmar
(Chic.: Chicago Galleries)
Hoffman, Frank V.
(Chic.: Chase)
Hoffman, Irwin D. (Kennedy; Portraits)
Hoffman, Miriam
(S.F.: Rotunda)
Hofmann, Earl Francis (Grand Central)
Hofmann, Hans (Kootz)
Hohenberg, Marguerite
(Chic.: Hohenberg)
Holme, Siv (Schaefer)
Holse, John (American-British)
Holt, Roger C. (Contemporary Arts)
Holtz, Carl (J. B. Neumann; Passedoit)
Hondius, Gerrit (J. B. Neumann; Passedoit)
Hood, Richard (Kennedy)
Hoover, Ellison (Kennedy)
Hoowij, Jan (Portraits)
Hopf, Ernest (Serigraph)
Hopkins, James B. (Grand Central)
Hopkinson, Charles (Portraits)
Hopper, Edward (Kennedy; Rehn)
Hordyk, Gerard (Contemporary Arts)
Hornby, Lester G. (Kennedy)
Houmère, Walter (Artists)
Hovannes, John (Sculpture Center)
How, Kenneth (Grand Central)
Howard, Humbert
(Phila.: Donovan)
Howard, John
(Chic.: Dickens)
Howard, John Langley
(S.F.: Slaughter)
Howard, Wing (Knoedler)
Howell, Felicie Waldo (Grand Central)
Hoyt, Dorothy (Heller)
Hoyt, Edith (Newton)
Hoyt, Whitney (Kraushaar)
Huebner, Mentor
(L.A.: Chabot; Cowie)
Humphreys, Malcolm (Grand Central)
Hunt, Lynn Bogue (Grand Central)
Hunter, Richard (Hugo)
Huntington, Anna Hyatt (Grand Central)
Huntley, Victoria Hutson (Kennedy)
Huppler, Dudley (Hewitt)
Hurd, Donald Earl
(Chic.: Chicago Galleries)
Hurd, Peter (Portraits)
Huse, Marion (Serigraph)
Hutchins, Maude Phelps (Grand Central)
Hutty, Alfred (Kennedy)

- I -

Ignon
(L.A.: Vigeveno)
Ihle, John
(Chic.: 750)
Ingila, Kate Peters (Schaefer)
Inukai, Kyohei (Grand Central)
Ipcar, Dahlov (Wellons)
Ipsen, Ernest (Grand Central)
Irving, Joan
(L.A.: Cowie)
Isenburger, Eric (Knoedler)
Isle, Glenn Belle
(Chic.: M)
Isle, Lilly Belle
(Chic.: M)
Isquith, Ben (Creative)
Ito, Miyoko
(Chic.: Palmer House)
Ivers, William (Creative)

- J -

Jackson, Harry (Tibor de Nagy)
Jackson, Hazel M. (Grand Central)
Jackson, Lee (Babcock)
Jacobson, Inger (Regional Arts)
Jacobson, Jacque
(Chic.: M; Riccardo)
Jambor, Louis (Grand Central)
James, William (Grand Central)
Jamieson, Louise H.
(Chic.: Chicago Galleries)
Jamieson, Mitchell (Maynard Walker)
Jano
(Chic.: Nelson)
Janschka, Fritz (American-British)
(Phila.: Carlen)
Jasimovich
(Chic.: Riccardo)
Jaus, Anne Marie (Portraits)
Jenkins, Louisa
(S.F.: Rotunda)
Jennwein, C. Paul (Grand Central)
Johansen, John C. (Grand Central)
Johnson, Frank I.
(Chic.: Chicago Galleries)
Johnson, F. Tenney
(L.A.: Cowie)
Johnson, Grace Mott (Grand Central)
Johnson, J. Theodore (Grand Central)
Johnson, Lester (Artists)
Johnson, Sargent
(S.F.: Rotunda)
Johnston, Douglas (Sculpture Center)
Johnston, Randolph (Sculpture Center)
Johnston, Richard T. (Grand Central)
Johnston, Ynez
(L.A.: Fraymart, S.F.: Rotunda)

Jones, Amy (Portraits)
Jones, Clifford E. (Grand Central)
Jones, Lt. Dave, USN
(Chic.: Chase)
Jones, E. P. (Kraushaar)
Jones, Elizabeth Sparhawk (Rehn)
Jones, Joe (Associated American Artists)
Jones, John Paul (Borgenicht)
Jones, Richard
(L.A.: Landau)
Jones, Robert
(Chic.: Dickens)
Jourde, Helen Castori (Creative)
Judson, Sylvia Shaw (Grand Central)
Jules, Mervin (ACA; Kennedy)
Julian, Paul
(L.A.: Landau)

- K -

Kaep, Louis J.
(Chic.: Chicago Galleries)
Kagen, Boris (Contemporary Arts)
Kahn, Eleanor
(Chic.: Riccardo)
Kahn, Margery
(Chic.: Nelson)
Kahn, Max
(Chic.: Nelson; Palmer House; Riccardo)
Kahn, Olivia (Wellons)
Kaldia, Aristodemus (Artists)
Kallen, Henry (Roko)
Kallen, Herbert (Roko)
Kalmennoff, Matthew (Regional Arts)
Kaminsky, Dora (Serigraph)
Kamrowski, Jerome (Hugo)
Kanne, Benjamin S.
(Chic.: Chicago Galleries)
Kantor, Morris (Rehn)
Kapell, Hugh (Hacker)
Kappel, Philip (Kennedy)
Kaplan, Joseph (Salpeter)
Kapealis, Tom
(Chic.: 750)
Kapustin, Razel
(Phila.: Donovan)
Karasz, Mariaka (Schaefer)
Karfiol, Bernard (Downtown)
Kasimir, Luigi (Kennedy)
Kastl, Esther (Gauso)
Kautzky, Ted (Grand Central)
Kawa, Florence (Contemporary Arts)
Kay, Reed
(Boston: Mirski)
Kayn, Hilde B. (Grand Central; Milch)
Kearney, John
(Chic.: Contemporary Art Workshop)
Kees, Weldon (Peridot)
Keister, Roy C.
(Chic.: Chicago Galleries)
Keith, Elizabeth (Kennedy)
Keller, Deane (Grand Central; Portraits)
Kelly, Ellsworth
(Boston: Mirski)
Kelly, Felix (Portraits)
Kelly, Leon (Hugo)
Kelsey, M. Chamberlin (Sculpture Center)
Kendall, Lillian
(S.F.: Rotunda)
Kennedy, Sybil (Weyhe)
Kent, Adaline
(S.F.: Rotunda)
Keogh, Tom (Hugo)
Kepas, Gyorgy
(Boston: Brown)
Kepas, Juliet
(Boston: Mirski)
Kermes, Constantine (Seligmann)
Kerr, James Wilfrid (Grand Central)
Kessler, Shirley (Barzansky)
Kester, Lenard (Midtown)
(L.A.: Vigeveno)
Kevles, Dina (Roko)
Key-Oberg (Schaefer)
Kienbusch, William (Kraushaar)
Kikuchi, Atsushi
(Chic.: Little Gallery; Oehlschlaeger)
Kiley, Robert Leland (Serigraph)
Kilham, Jeanette (Hacker)
Killam, Walt (Grand Central)
Killgore, Charles P.
(Chic.: Chicago Galleries)
Kilpatrick, Aaron
(L.A.: Cowie)
Kimball, Yeffe (Rehn)
King, Clinton
(Chic.: Nelson)
King, William (Roko)
Kingham, Charles R.
(Chic.: Dickens)
Kingman, Donn (Midtown)
Kinsley, F. Vivian
(Chic.: Marshall Field)
Kipnisa, Robert (Creative)
Kirk, Frank C. (Grand Central)
Kiselewski, Joseph (Grand Central)
Kiel, Leonard
(Chic.: Brown)
Klein, Ruth
(Boston: Mirski)
Kleinholz, Frank (Associated American Artists)
Klett, Walter C. (Grand Central)
Klimpt, Werner (Artists)
Kline, Franz (Egan)
Klitgaard, Georgina (Rehn)
Klonis, Bernard (Contemporary Arts)
Klopfer, Richard Dunbar
(L.A.: Esther's Alley)
Kloss, Gene (Kennedy)
Klots, Trafford (Portraits)
Klyn, Herbert
(L.A.: Landau)
Knap, J. D. (Kennedy)

Knapp, J. D.
(Chic.: Findlay)
Knaths, Karl (Rosenberg)
Knauth, Arnold (Milch)
Knee, Gina (Willard)
Knight, Frederic (Babcock)
Knotts, Howard (J. B. Neumann)
Koch, John (Kraushaar; Portraits)
Koch, Samuel (Contemporary Arts)
Koen, Irma Rene
(Chic.: Chicago Galleries)
Koerner, Henry (Midtown)
Koester, Fred (Dellius)
Kohn, Beatrice
(Chic.: M)
Kohn, Bernard A. (Serigraph)
Kohn, Gabriel (Hacker)
Koller, Hans (Creative)
Konzal, Joseph (Contemporary Arts)
Kopman, Benjamin (Milch; J. B. Neumann)
Koppe, Richard
(Chic.: Palmer House)
Korbel, Mario (Grand Central)
Koren, George Matthew (Grand Central)
Kosa, Emil J.
(L.A.: Cowie)
Kostin, Albert (Contemporary Arts)
Kotin, Albert (Hacker)
Koslow, Sigmund (Contemporary Arts; Grand Central)
Kraft, Arthur (Seligmann)
Kraft, Peggy
(Chic.: Brown)
Kramer, Jacob
(Boston: Mirski)
Kramer, Lenore
(L.A.: Chabot)
Kramer, Reuben Robert (Grand Central)
Krause, Glen (Levitt)
Krauskopf, Bruno (Feigl)
Krausz, William Viktor (Newton)
Krawiec, Harriet B.
(Chic.: Chicago Galleries)
Krawiec, Walter
(Chic.: Chicago Galleries)
Kreider, Stanton (Wellons)
Kreindler, Doris (Seligmann)
Kreis, Henry (Sculpture Center)
Kroll, Leon (Milch; Portraits)
Kronberg, Louis (Grand Central)
Kruger, Louise (Artists)
Kuack, Kenneth
(Chic.: Riccardo)
Kublanov, Boris (Portraits)
Kuennen, Robert
(Chic.: M)
Kuehne, Max (Kennedy)
Kufnin, Paul V.
(Chic.: Chicago Galleries)
Kuhler, Otto (Kennedy)
Kuhn, Walt (J. B. Neumann; Maynard Walker)
Kuniyoshi, Yasuo (Downtown)
Kupferman, Lawrence (Kennedy; Levitt)
Kurtz, Benjamin T. (Grand Central)
Kutner, Luis
(Chic.: Riccardo)

- L -

Lacey, Ninon
(Boston: Mirski)
La Gambina, Vincent (Grand Central)
La Grange, Jacques (Wellons)
Lahey, Richard (Kraushaar)
Lake, Sylvia (Roko)
Lamb, Adrian (Portraits)
Lamb, Aimee
(Boston: Brown)
Lambert, Bradford (Newton)
Lambrides, Cleo
(Boston: Swetoff)
Lanan, Bernard (Regional Arts)
Landacre, Paul (Kennedy)
Landeck, Armin (Kennedy)
Landers, Bertha (Kennedy)
Landsman, Ralph (Barzansky)
Lane, Betty (Galerie St. Etienne)
Lane, Katharine W. (Grand Central)
Lanine, Edward (Hewitt)
Lankes, J. J. (Kennedy)
Lansford, Gretchen (Serigraph)
Lanyon, Ellen
(Chic.: Chase)
Large, Mrs. Frederick Virginia
(Chic.: Chicago Galleries)
Larsen, Ole P.
(Chic.: Chicago Galleries)
Lascari, Salvatore (Grand Central)
Lash, Ray (Eggleston)
Lasker, Joseph (Kraushaar)
Lassaw, Ibram (Kootz)
Latham, Barbara (Kennedy)
Lathrop, Dorothy (Kennedy)
Laufman, Sidney (Milch)
Laurent, Robert (Kraushaar)
Lavalle, John (Grand Central)
Lawless, Carl (Grand Central)
Lawrence, Jacob (Downtown)
Lawrence, James
(S.F.: Gumps)
Lawrence, W. Goadby (Kennedy)
Lawson, Robert (Kennedy)
Lax, David (Grand Central)
Lea, Wesley (Downtown)
Leake, Gerald (Grand Central)
Leas, John (Hugo)
Lebduska, Lawrence (Burlinck)
Lebrun, Rico (Seligmann)
(L.A.: Peris)
Lechay, James (Macbeth)
Lee, Doris (Associated American Artists)
Lee, Leslie W. (Grand Central)
Leepa, Allen (Regional Arts)

[Continued on page 76]

Where to Show

Boston, Massachusetts

19TH ANNUAL EXHIBITION OF THE BOSTON SOCIETY OF INDEPENDENT ARTISTS. Jan. 8-27. Boston Museum of Fine Arts. Media: all. Entry fee: prints, \$1.50 each; others, \$5. Purchases. No jury. Membership application due Nov. 17. Entries due Dec. 16. Write Miss Kathryn Nason, 127 Somerset St., Belmont 78, Mass.

Lakeland, Florida

FLORIDA INTERNATIONAL EXHIBITION. Feb. 15-Mar. 15. Florida Southern College. Media: all. Entry fee: \$3. Prizes: over \$4,500. Jury of awards. Entry cards due Dec. 31; work due Jan. 2-10. Write Donna Stoddard, Director, 925 E. Lexington St., Lakeland.

Miami, Florida

TERRY ART INSTITUTE NATIONAL EXHIBIT. Feb. 24-Mar. 21. Media: oil, watercolor, casein and gouache. Prizes: \$18,000. No jury. Entry cards due Dec. 1. Entries due Dec. 31. Write Terry Art Institute, 2323 S. W. 27 Ave.

New Britain, Connecticut

NEW BRITAIN MUSEUM PRINT ANNUAL. Jan. 12-Feb. 2. Media: all prints except monotypes. Prizes. Jury. Write Mrs. William E. Bentley, New Britain Art Museum, 56 Lexington St., New Britain.

New York, New York

10TH ANNIVERSARY EXHIBITION. Jan. 17-Feb. 3, 1952. Audubon Artists. National Academy Galleries. Media: all. Prizes: gold medal, cash awards. Entry fee: \$3. Jury. Entry cards due: Jan. 3. Write Audubon Artists, 1083 6th Ave., New York 28.

13TH ANNUAL EXHIBITION AMERICAN VETERANS SOCIETY OF ARTISTS. Dec. 10-23, 1951. Barbizon-Plaza Galleries. Jury. Purchase prizes. Write S. H. Pickering, 46 Jane St., New York 14.

36TH ANNUAL EXHIBITION AND 13TH ANNUAL MINIATURE EXHIBITION. Feb. 1-20, 1952. Society of American Etchers, Gravers, Lithographers and Woodcutters (Inc.) Media: Prints-Intaglio, relief, planographic. Entry fee. Prizes. Jury. Entry blanks due Dec. 28, 1951. Entries due Jan. 7, 1952. Write: Society of American Etchers, Gravers, Lithographers and Woodcutters (Inc.), 1083 6th Ave., New York 28.

New York, New York

CONTEMPORARY ARTS CHRISTMAS GROUP EXHIBITION. Nov. 26-Dec. 24. Contemporary Arts Gallery. Any work 25 by 30 inches eligible. Jury. Entry fee \$1. Entries due Nov. 19. Write Contemporary Arts, Inc., 108 East 57th Street.

Norfolk, Virginia

NORFOLK MUSEUM 10TH AMERICAN DRAWING ANNUAL. December 1-30. Media: all drawings. Submit up to five drawings. No entry fee. Entries due Nov. 19. Write Norfolk Museum of Arts and Sciences, Norfolk.

Philadelphia, Pennsylvania

PENNSYLVANIA ACADEMY OF FINE ARTS 47TH ANNUAL EXHIBITION. Jan. 20-Feb. 24. Media: oil, tempera, and sculpture. No entry fee. Prizes. Jury. Entry cards and work due Dec. 14 for sculpture in N. Y., Dec. 24 in Pa.; Dec. 26 for paintings in Pa.; Jan. 7 in N. Y. Write Director, Pennsylvania Academy of Fine Arts, Broad and Cherry Streets.

St. Augustine, Florida

DECEMBER EXHIBITION. Dec. 2-Jan. 1. St. Augustine Art Association. Media: oil & watercolor. Entry fee: \$3.50 plus membership fee. Prizes. Jury. Entry cards due Nov. 21. Entries due Nov. 26. Write Curator, St. Augustine Art Association, P.O. Box 444, St. Augustine.

Springfield, Massachusetts

ACADEMIC ARTISTS ASSOCIATION 3RD ANNUAL EXHIBITION. Jan. 8-27. Museum of Fine Arts. Media: oil, watercolor, print, sculpture. Entry fee \$2. Jury. Write Secretary, Academic Artists Assoc., Box 1769, Springfield.

Youngstown, Ohio

17TH ANNUAL NEW YEAR SHOW. Jan. 1-27. Butler Art Institute. Open to American painters. Media: oil & watercolor. Entry fee. Jury. Prizes: \$2,505. Entry cards due Dec. 9. Write Secretary, Butler Art Institute, 624 Wick Avenue, Youngstown 2.

REGIONAL ONLY

Decatur, Illinois

8TH ANNUAL EXHIBITION OF CENTRAL ILLINOIS ARTISTS. Feb. 3-Mar. 1, 1952. Decatur Art Center. Open to Illinois artists living within

150 miles of the city. Media: oils, watercolors and sculpture. Prizes. Jury. Entries due Jan. 15. Write to J. D. Talbot, director. Decatur Art Center, Decatur.

El Paso, Texas

3RD ANNUAL SUN CARNIVAL FINE ARTS EXHIBITION. Dec. 16-Jan. 6. Cotton Memorial Fine Arts Building, Texas Western College. Open to artists of Texas, New Mexico and Arizona. Media: oil and watercolor. Jury. Prizes. Entry fee: \$1. Entry cards due Dec. 1. Entries due Dec. 8. Write El Paso Artists Association, 1112 Baltimore St.

Flushing, New York

ART LEAGUE OF LONG ISLAND 21ST FALL EXHIBIT. Nov. 25-Dec. 1. St. John's Parish Hall. Open to members. Media: oil, pastel, watercolor, sculpture, ceramic. Entry fee. Jury. Prizes. Entry cards and work due Nov. 17. Write Karl Winterrohl, 41-17 150 St.

San Antonio, Texas

TEXAS WATERCOLOR SOCIETY 3RD ANNUAL EXHIBITION. Feb. 24-Mar. 9. Open to present and former Texas residents. Jury. Prizes. Entry fee for non-members \$3. Entry cards and work due Feb. 9. Write Viola Todd, 133 Claremont Ave., San Antonio 9.

Washington, D. C.

SOCIETY OF WASHINGTON PRINT MAKERS 16TH EXHIBITION. Nov. 18-Dec. 21. Amer. In-

stitute of Architects. Open to members. Media: all prints. Entry fee \$1. Prizes. Write Isabella Walker, 5445 Massachusetts Ave., Washington 16.

White Plains, New York

WESTCHESTER ARTS AND CRAFTS GUILD 21ST ANNUAL EXHIBITION. Nov. 12-19. Open to residents of Westchester County. Media: oil, watercolor, sculpture, graphics, crafts. Entry fee \$3. Prizes. Write Vivian O. Wills, Room 242, County Office Building.

COMPETITIONS AND SCHOLARSHIPS

ROME PRIZE FELLOWSHIPS. American Academy in Rome grants for 1952-1953 to students and artists in architecture, painting, sculpture, history of art, classical studies and musical composition. Open to U.S. citizens. Stipends up to \$2,500. Transportation to Rome and return. Applications due Jan. 1, 1952. Write: Executive Secretary, American Academy in Rome, 101 Park Ave., New York 17.

WHITNEY FOUNDATION OPPORTUNITY FELLOWSHIPS: Grants totaling \$100,000 made to American citizens who because of race, religion or region of residence have not had opportunity to develop their talents. Academic and creative students eligible. Preference given to applicants under 35. Applications due Nov. 30. Write to John Hay Whitney Foundation, 30 Rockefeller Plaza, New York 20.

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[Continued from page 74]

Leeper, John P.
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Leffmann, Theo
(Chic.: Riccardo)
Lehman, Irving (Salpeter)
Lehman, John
(Chic.: Chicago Galleries; Nelson)
Lehman, Mahrie Cramer
(Chic.: Chicago Galleries)
Leigh, W. A. (Kennedy)
Leigh, William R. (Grand Central)
Leighton, Claire (Kennedy)
Leighton, Katherine
(L.A.: Cowie)
Leighton, Lucille
(Chic.: Chase)
Leith-Ross, Harry (Grand Central)
Lekberg, Barbara (Sculpture Center)
Leneman, David
(L.A.: Chabot)
L'Engle, Lucy (Wellons)
Leonard (Peridot)
Leonid (Durlacher)
Leslie, Alfred (Tibor de Nagy)
Lester, William (Passedoit)
Leven, Boris
(S.F.: Rotunda)
Levi, Julian (Downtown)
Levine, Jack (Downtown)
Levinson, A. F. (J. B. Neumann)
Lev-Landau (ACA)
Lewandowski, Edmund (Downtown)
Lewen, Si (Roko)
Lewin, Menahem (Creative)
Lewis, John Chapman (Contemporary Arts)
Lewis, Martin (Kennedy)
Lewis, Norman (Willard)
Liberi, Ugo (Wellons)
Liberte, Jean (Babcock)
Licht, Anna (Kraushaar)
Lieberman, Hubert
(Boston: Mirski)
Lietz, Mattie
(Chic.: Chicago Galleries)
Lindeberg, Linda (Schaefer)
Lion, Ronnie (Creative)
Lipchitz, Jacques (Buchholz)
Lippold, Richard (Willard)
Lipson, Goldie S. (Barzansky)
Little, Nat (Grand Central)
Littlefield, William H.
(Phila.: Donovan)
Litwak, Israel (J. B. Neumann)
Livingston, Sidnee (Wellons)
(Chic.: Riccardo)
Lober, Georg. J. (Grand Central)
Locke, Charles (Kraushaar)
Lockwood, Douglas (Willard)
Lockwood, Ward
(S.F.: Gumps)
Loeb, Emma
(Chic.: M)
Loew, Michael (Artists)
Lofton, Richard
(L.A.: Cowie)
Logan, Robert Fulton (Kennedy)
Logzie, Helan A. (Kennedy)
Longman, Evelyn B. (Grand Central)
Longo, Vincent (Regional Arts)
Loper, Edward
(Phila.: Carlen)
Loran, Eric (Viviano)
(L.A.: Hatfield; S.F.: Slaughter)
Loshak, I. (Eggleston)
Loughrey, Hermine (Artists)
Lovet-Lorski, Boris (Grand Central)
Lowe, Emily (Eggleston)
Lowrie, Agnes Potter (Kennedy)
Lozowick, Louis (Kennedy)
Luce, Claire (Newton)
Lucioni, Luigi (Associated American Artists;
Portraits)
Ludins, Eugene (Passedoit)
Lunden, Einar (Contemporary Arts)
Luquens, H. M. (Kennedy)
Lutz, Dan
(L.A.: Hatfield; S.F.: Slaughter)
Lux, Gwen (Associated American Artists)
Lyford, Roger (Kennedy)
Lyman, Anne
(Boston: Mirski)

- M -

Macey, Guy (Contemporary Arts)
(S.F.: Rotunda)
MacDonald-Wright (Fried)
MacEvoy, John (Kennedy)
MacGurrin, Buckley
(L.A.: Hatfield)
Machetans, Frederick (Kennedy)
MacIver, Loren (Matisee)
MacKendrick, Lillian (Levitt)
MacNeil, Hermon A. (Grand Central)
Macouillard, Louis
(S.F.: Slaughter)
MacRae, Emma Fordyce (Grand Central)
Macy, Edward R.
(Chic.: Chicago Galleries)
Magafan, Ethel (Ganso)
Magafan, Jenne (Ganso)
Mahoney, James Owen (Grand Central)
Majszak, S.
(Chic.: Chase)
Maldarelli, Oronzio (Grand Central; Midtown)
Malmberg, Sam
(Chic.: Chicago Galleries)
Maloney, Daniel (Hewitt)
Mandel, Howard (Ganso)
Mangor, Lisa (ACA)
Mangravitte, Peppino (Kennedy; Rehn)

Mann, Helen
(Phila.: Donovan)
Manship, Paul (Grand Central)
Manso, Leo (Levitt)
Marantz, Irving (Babcock)
Marcel, Joan (Artists)
Marguerite (Schaefer)
Marquies, Joseph (Kennedy)
Marilyn, Herman (Macbeth)
Marin, John (Downtown)
Marinko, George (Grand Central)
Mark, Henry (Serigraph)
Markham, Kyra (Kennedy)
Maroger, Jacques (Grand Central)
Marren, Janet (Roko)
Marsh, Reginald (Kennedy; Rehn)
Martin, Caroline
(S.F.: Rotunda)
Martin, Fletcher (Associated American Artists)
Martin, James Edward II (Grand Central)
Martin, Julian (Sculpture Center)
Martin, Keith (Grand Central)
Martin, Keith (Hugo)
Martinez, Alfredo Ramos
(L.A.: Hatfield)
Martyl
(Chic.: Nelson)
Marzola, Leo A.
(Chic.: Chicago Galleries)
Mason, Maud M. (Grand Central)
Mason, Roy (Grand Central)
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Matta (Janis)
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(L.A.: Landau)
McCloskey, J. Robert (Grand Central)
McConnell, James H. (Serigraph)
McCoy, John (Babcock)
McCracken, James
(Chic.: Chicago Galleries)
McCray, James
(Chic.: Dickens)
McCray, Mary
(Chic.: Dickens)
McFee, Henry Lee (Rehn)
McKee, John Dukes
(Chic.: Chicago Galleries)
McKnight, Robert J. (Grand Central)
McMahon, Frank
(Chic.: Linn)
McNear, Everett
(Chic.: Dickens)
McNee, John
(Chic.: Nelson)
McNell, George (Egan)
McNulty, William C. (Kennedy)
McReynold, Jean
(S.F.: Rotunda)
McReynolds, Paul
(S.F.: Rotunda)
McVeigh, Blanche (Kennedy)
Mead, Roderick (Kennedy)
Meade, James (Creative)
Meeker, Dean (Serigraph)
(Chic.: Oehlschlaeger)
Meert, Joseph (Ganso)
Meierhans, Joseph (Artists)
Melcarth, Edward (Durlacher)
Melchers, Gary (Milch)
Mellon, Eleanor M. (Grand Central)
Meltzer, Doris (Serigraph)
Mandelowitz, Daniel
(S.F.: Slaughter)
Menkes, Sigmund (Associated American Artists)
Merida, Carlos (New Gallery)
Merrill, Knud (Schaefer)
Merritt, Norman (Kennedy)
Mesches, Arnold
(L.A.: Fraymart)
Mesibov, Hubert (Roko)
Metcalf, Conger
(Boston: Swetsoff)
Metcalf, Willard (Milch)
Meyer, Alvin (Grand Central)
(Chic.: Chicago Galleries; M)
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Meyer, Herbert (Macbeth)
Michael, Lily (New Gallery)
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(L.A.: Landau)
Miller, Barse
(L.A.: Cowie)
Miller, Burr (Sculpture Center)
Miller, Harriet G. (Grand Central)
Miller, Helen (Kennedy)
Miller, Henry
(Chic.: M)
Miller, Hester (Portraits)
Miller, Kenneth Hayes (Rehn)
Miller, Louis J. (Regional Arts)
Minewski, Alex (Contemporary Arts)
Mintz, Harry (Heller)
(Chic.: Nelson; Riccardo; L.A.: Cowie)
Mira, Alfred (Grand Central)
Mirsky, Samuel (Portraits)
Mitchell, Dow
(Chic.: 750)
Mitchell, Joan (New Gallery)
Mitchell, Wallace (Schaefer)
Miyashita, Tad (Hacker)
Mizen, Frederic
(Chic.: Chicago Galleries)
Mocharniuk, Nicholas (Roko)
Model, Evsa (Janis)

Moessel, Julius
(Chic.: Chicago Galleries)
Moir, Robert (Sculpture Center)
Moller, Hans (Borgenicht)
Montgomery, Claude (Kennedy)
Montgomery, Frank (Regional Arts)
Monza, Louis (Artists)
Moore, David (Artists)
(S.F.: Rotunda)
Moore, Harriet G. (Artists)
Moore, Phoebe
(Chic.: Chase; Dickens)
Moore, Robert
(Chic.: Dickens)
Moore, Susan (Contemporary Arts)
Moreing, David Burr (Milch)
Morgan, F. Townsend (Kennedy)
Morgan, Maud (Parsons)
(Boston: Brown)
Morgan, Patrick
(Boston: Brown)
Morgan, Randall (J. B. Neumann)
Morganrath, "Selig" (Contemporary Arts)
Morris, George L. K. (Downtown)
Morrison, George (Grand Central)
Morse, Rosabelle (Eggleston)
Moscon, Hannah (Contemporary Arts)
Moses, Anna Mary Robertson (Grandma)
(American British; Galerie St. Etienne)
Moskowitz, Ira (Kennedy)
Mosman, Warren T. (Grand Central)
Motherwell, Robert (Kootz)
Moy, Seong (New Gallery)
Muelberger, Eric Jr. (Kennedy)
Mueller, George (Artists)
Muench, John (Kennedy)
Muir, William (Sculpture Center)
Mullican, Lee (Willard)
(Boston: Swetsoff)
Mundstock, Curt A.
(Chic.: Chicago Galleries)
Mundt, Ernest
(S.F.: Rotunda)
Munial, Helen (Barzansky)
Munno, Stephen (Artists)
Murphy, Alice H. (Kennedy)
Murphy, J. Francis (Milch)
Murray, Commander Albert K., USNR (Grand
Central)
Muse, Isaac L. (Schaefer; Serigraph)
Myers, Frank H.
(Chic.: Chicago Galleries)
Myrer, Angele
(Boston: Mirski)

- N -

Nack, Kenneth
(Chic.: Nelson; Palmer House; L.A.: Landau)
Naegele, Reinhold (Kennedy)
Nagler, Fred (Kennedy; Midtown)
Nakina, Reuben (Egan)
Nalbandian, Karnig (Newton)
Nash, Joseph P.
(Chic.: Chicago Galleries)
Nason, Thomas W. (Kennedy)
Navratil, Mary
(S.F.: Raymond & Raymond)
Neal, R. H. (Kennedy)
Negret, Edgar (Peridot)
Neilson, Raymond P. R. (Grand Central; Portraits)
Nelson, Carl G.
(Boston: Mirski)
Nelson, George Laurence (Grand Central; Kennedy)
Nelson, Martin (Roko)
Nelson, Robert
(Chic.: Contemporary Art Workshop; M)
Nepote, Alexander
(S.F.: Gumps; Rotunda)
Neuman, Robert S.
(S.F.: Gumps)
Nevelson, Louise (Sculpture Center)
Newbill, Albert (Creative)
Newell, Roy (J. B. Neumann)
Newman, Barnett (Parsons)
Newman, Elias (Babcock)
Newman, Irene H. (Milch)
Newman, Marvin
(Chic.: 750)
Newport, Ike (Artists)
Newton, Edith (Kennedy)
Nichols, Hobart (Grand Central)
Nickerson, Ruth (Grand Central)
Nickford, Juan (Sculpture Center)
Nicolet, Frank (Grand Central)
Niese, Henry (Artists)
Nisbet, Robert (Kennedy)
Nishi, Ken
(Chic.: Dickens)
Niske, Kenneth
(Chic.: Riccardo)
Nixon, Jim (Roko)
Noble, J. A. (Kennedy)
Noble, John (Milch)
Nod, Arturo (Grand Central)
Noguchi, Isamu (Egan; Grand Central)
Nordell, Carl J. (Grand Central)
Nordfeldt, B. J. O. (Passedoit)
Nordhausen, A. Henry (Grand Central; Kennedy)
Northey, John
(Boston: Mirski)
Noteriani, Phillip (Sculpture Center)
Nova (New Age)

- O -

Oakley, Violet (Grand Central)
O'Burke, Ruby
(S.F.: Rotunda)
O'Connor, Maureen (Contemporary Arts)
Ochtman, Dorothy A. (Grand Central)
Odorfer, Adolf
(S.F.: Rotunda)

[Continued on page 79]

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NOTICE

The Hyperion Press in Paris has learned of a serious error which appears on page 64 of their publication *French Painting at the Time of the Impressionists* by Raymond Cogniat. The caption-head at present reads:

PAUL CEZANNE, Portrait of Mme. Cezanne, New York Walter P. Chrysler, Jr. Collection.

The Hyperion Press has been informed that this portrait was at no time in the collection of Walter P. Chrysler, Jr., but had been from 1922 to 1944 in the collection of Lizzie P. Bliss-Museum of Modern Art, New York, and from 1944 to date in the collection of Louis E. Stern, New York, and therefore the caption-head should read:

PAUL CEZANNE, Portrait of Mme. Cezanne, New York Louis E. Stern Collection.

The Hyperion Press regrets this error and will correct this caption-head in all further printings of its publications as indicated above.

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Guggenheim Fellows

[Continued from page 53]

1940

Arnest, Bernard (painting)
 Barrett, Lawrence Louis (the techniques & processes of graphic arts printing)
 Barthé, Richmond (sculpture)
 Hovannes, John (sculpture)
 McFee, Henry Lee (painting)
 Palmer, Herman (printmaking)
 Schaefer, Carl (painting)

1941

Castellon, Federico (printmaking)
 Craig, Thomas (painting)
 Jackson, Lee (painting)
 Luna, Antonio Rodriguez (painting)
 Mitchell, Bruce (painting)
 Pytlak, Leonard (printmaking)
 Sanford, Marion (sculpture)

1942

Booth, Cameron (painting)
 Fausett, Dean (painting)
 Hirsch, Joseph (painting)
 Kingman, Dong (painting)
 Rudy, Charles (sculpture)

1943

De Lue, Donald Harcourt (sculpture)
 Lasansky, Mauricio (printmaking)
 Moskowitz, Ira (lithography & drawing)
 Nunez Ureta, Teodoro E. (painting)

1944

Garafalic Yancovic, Lily (sculpture)
 Schmitz, Carl L. (sculpture)
 Weidenaar, Reynold H. (printmaking)
 Wilson, Ellis (painting)

1945

Alonso, José (sculpture)
 Burns, Donald Whitney (painting)
 Dioda, Adolph (sculpture)
 Duncan, Frank Davenport, Jr. (painting)
 Escobedo Trejo, Jesus (printmaking)
 Flavin, Eleanor Platt (sculpture)
 Fortess, Karl E. (painting)
 Hord, Donal Albert (sculpture)
 Kabotie, Fred (painting)
 Laning, Edward (painting)
 Lawrence, Jacob Armistead (painting)
 Levine, Jack (painting)
 Millman, Edward (painting)
 Peck, James E. (painting)
 Reep, Edward Arnold (painting)
 Siporin, Mitchell (painting)
 Vavruska, Frank (painting)
 Vidar, Frede (creative work in painting)
 Von Ripper, Rudolph Charles (painting & printmaking)

1946

Berman, Eugene (painting, & studies of Baroque architecture in Latin countries)
 Blair, Robert Noel (painting)
 Bromberg, Manuel (painting)
 Casli, Corrado (painting)
 Cloar, Carroll (lithography & painting)
 Graves, Morris Cole (painting)
 Jamieson, Mitchell (painting)
 Margouilles, Berta (sculpture)
 Mauzey, Merritt (printmaking)
 Miller, Barse (painting)
 Nickerson, Ruth (sculpture)

1947

Acuna, Luis Alberto (drawing, painting & sculpture)
 Gonzalez, Xavier (painting)
 Guston, Philip (painting)
 Nichols, Jack (painting)
 Pacheco Gabriel, Armando (painting)
 Poleo, Héctor (painting)
 Russo, Alexander Peter (painting)
 Sopo Duque, Miguel (sculpture)

1948

Fuller, Sue (printmaking)
 Houser, Allan Capron (sculpture & painting)
 Huntley, Victoria Hutson (engraving & lithography)
 Illanes, Alejandro Mario (painting & engraving)
 Tam, Reuben (painting)
 Winters, Denny (painting)

1949

Bloom, Hyman (painting)
 Cortor, Eldzier (painting)
 Jackson, Martin (painting & lithography)
 Lipman-Wulf, Peter (sculpture)
 Osver, Arthur (painting)
 Schwartz, Leonard Louis (sculpture)
 Umlauf, Charles (sculpture)
 Yunkers, Adja (printmaking)

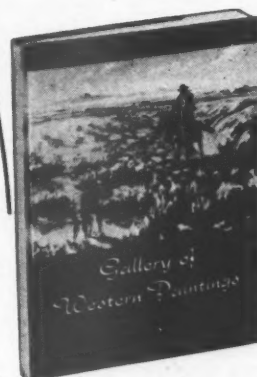
1950

Cruz, Reyes, Juan (sculpture)
 Goldstein, Milton (printmaking)
 Myers, Malcolm Hagnie (printmaking)
 Raffo, Steve (painting)
 Ruellan, Andrée (painting & printmaking)
 Smith, David (sculpture)
 Spruance, Benton Murdoch (printmaking)

1951

Abrams, William Ross (printmaking)
 DeMartini, Joseph (painting)
 Heliker, John Edward (painting)
 Iselin, Lewis (sculpture)
 Pousette-Dart, Richard Warren (painting)
 Zanetti, José Vela (painting)

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TV: Hope Tempered

[Continued from page 34]

in regular series, some individual presentations—on an average of once every two weeks since shortly after the war. Both this Museum and the Metropolitan loaned works for the first commercial telecast in color in the summer of 1951. A great many other museums, from Dallas to Boston and from San Francisco to Philadelphia have played their parts in local television.

Not all art programs have emanated from museums. There has been an occasional series put on by an individual who sold his services to a station and utilized both staff and collection facilities of various museums. Program content has varied from straight news about museum events, often on television reels, to entire series on one or more serious aspects of an art subject. But very few programs originate at museums; the cost to stations of sending out equipment is too forbidding.

Quantitatively there would seem to have been steady and continuing progress, for the number of art programs on television has increased greatly as the number of stations has increased. But qualitatively it is hard to see improvement. An art program to a program director is seldom more than a fill-in for sustaining time or else an attempt to prove to the Federal Communications Commission that commercial stations are doing their bit for education. There is a continuing amateur, unrehearsed, unprepared approach to such programs on the part of the studios. The museum staffs, no matter how concerned they may be, are unable to correct this without co-operation from the stations in technical aids, in camera studies and perhaps above all in attitudes of program directors. Nor can museums possibly be expected to have budgets sufficiently large to train proper personnel or to set up their own experimental studios.

The FCC has recently assigned 10 per cent of all channels to educational use. In New York, where all present channels are already sold, the opening up of educational channels must wait for the opening up of a completely new part of the spectrum known as ultra high frequency—comparable to FM in radio—which will probably take two years. But even when educational channels are available to institutions, in addition to the difficulties of raising sufficient funds to build stations and the many problems of control and domination, there is a very real audience reaction problem inherent in the existence of two types of station. If one category is labeled "educational" it may be useful in classrooms. But there is not much doubt that, outside the classroom, everyone will tune in on the category labeled "commercial." Yet "commercial" has increasingly shirked responsibility towards educational programs as it has sold more and more time to sponsors of the popular.

It is still possible, however, for the FCC to require a definite percentage of educational time on commercial programs—in addition to the educational channels—to be presented at fixed and regular times so that audiences may yet be able to see good art programs on their favorite stations.

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[Continued from page 80]

Vivienne (Newton)
Vodicka, Ruth (Sculpture Center)
Volvoda, Frank
(Chic.: Nelson)
Von Wicht, John (Passedoit)
Vytlačil, Václav (Feigl)

- W -

Wackernagel, Otto (Kennedy)
Wald, Sylvia (Serigraph)
Walker, Gene Alden (Grand Central)
Walker, Horatio (Milch)
Wallace, Frank King (New Gallery)
Wallace, Frederick E. (Portraits)
Wallenrod, Lucille (Barzansky)
Walley, John
(Chic.: Dickens; Linn; Nelson; Palmer House)
Walsh, John (Kennedy)
Walters, Carl (Ganso)
Waltman, Harry F. (Grand Central)
Wands, Alfred J.
(Chic.: Chicago Galleries)
Wappler, Edwin
(Chic.: Chicago Galleries)
Warneke, Heinz (Milch)
Warner, Everett (Grand Central)
Warshaw, Howard
(L.A.: Peris)
Warshawsky, A. G.
(S.F.: Slaughter)
Watkins, Franklin C. (Rehn)
Watrous, Harry W. (Milch)
Watson, Jean
(Phila.: Donovan)
Watson, Nat (Kraushaar)
Waugh, Sidney B. (Grand Central)
Waze-Fink, Florence
(Chic.: Dickens)
Weaver, Robert E. (Grand Central)
Webb, A. C. (Kennedy)
Weber, Hugo
(Chic.: Baldwin-Kingrey)
Weber, Max (Rosenberg)
Weber, Sybilla M. (Kennedy)
Weddige, Emil (Kennedy)
Weeden, Eleanor (Portraits)
Weinberg, Helen
(Chic.: Riccardo)
Weiner, A. S.
(L.A.: Cowie)
Weiner, Edwin M. R.
(Chic.: Chicago Galleries)
Weiner, Egon
(Chic.: Contemporary Art Workshop; Hohenberg; Riccardo)
Weinik, Sam (Salpeter)
Weisenborn, Rudolph (Levitt)
(Chic.: Nelson; Palmer House; Riccardo)
Weiss, Al
(Chic.: Brown)
Weiss, Edward
(Chic.: Riccardo)
Weiss, Hugh (Hacker)
Weissman, Martin (Hacker)
Welch, Mabel B. (Grand Central)
Wells, Cady (Durlacher)
Wengenroth, Stow (Kennedy)
Wenger, John (Grand Central)
Werbe, Anna L. (Newton)
Werboff, Michel (Grand Central)
West, Levon (Kennedy)
West, Pennerton (Tibor de Nagy)
Weston, Harold (Babcock)
Wheat, John (Grand Central)
Wheeler, Steve (New Gallery)
Whedlock, Warren (Grand Central; Sculpture Center)
Whitaker, Frederic (Grand Central)
White, Charles (ACA)
White, Orrin A.
(Chic.: Chicago Galleries)
White, Robert W. (Artists)
White, Victor (Portraits)
Whitkov, Joan
(Chic.: Little Gallery)
Whorf, John (Milch)
Wickwire, Jere (Portraits)
Wieland, John Gerald
(Chic.: M)
Wieland, Ramsey
(S.F.: Rotunda)
Wiggins, Guy (Grand Central; Milch)
Wilde, John (Hewitt)
Wildenhain, Frans (Schaefer)
(Chic.: Dickens)
Wilford, Loran F. (Kennedy)
Wilhelm, Roy E. (Kennedy)
Wille, O. Louis (Sculpture Center)
Williams, Esther (Kraushaar)
Williams, P. Ballard (Grand Central)
Williams, Wheeler (Grand Central)
Willis, Brooks
(L.A.: Chabot)
Wilson, Ben (Salpeter)
Wilson, Ellis (Contemporary Arts)
Wilson, Sol (Babcock)
Wilt, Richard
(Boston: Swetloff)
Wingate, Arline (Midtown)
Winkel, Nina (Sculpture Center)
Winston, Bob
(S.F.: Gumpes)
Winter, Andrew (Grand Central)
Winter, Joseph (Artists)
Winters, Denny (Rehn)
Wiseman, Robert C. (Barzansky)
Withers, Edward
(Chic.: Chicago Galleries)
Woelfler, Emerson (Artists)
(Chic.: Baldwin-Kingrey)
Wolf, Hamilton
(S.F.: Rotunda)

Wolf, Winston
(S.F.: Gumpes)
Wolins, Joe (Contemporary Arts)
Woodham, Jean (Sculpture Center)
Woodward, Robert Strong (Grand Central)
Woodward, Stanley (Grand Central)
(Boston: Doll & Richards)
Wright, Catharine Morris (Grand Central)
Wright, Frederick W. (Portraits)
Wright, George H. (Grand Central)
Wuermer, Carl (Grand Central)
Wyeth, Andrew (Macbeth)
(Boston: Doll & Richards)
Wyeth, Henriette (Portraits)

- Y -

Yano, Ben (Regional Arts)
Yarowsky, Alex
(Chic.: Dickens)
Yee, Chiang (Grand Central)
Yoffe, Vladimir (Sculpture Center)
Young, Charles Morris (Grand Central)
Young, David (Levitt)
Young, Jane
(Chic.: Brown)
Young, John C.
(S.F.: Rabow)
Young, Mahonri (Grand Central)
Young, Stark (Rehn)
Young-Hunter, John (Grand Central)
Yunkers, Adja (New Gallery)

- Z -

Zajac, Jack
(L.A.: Cowie)
Zerbe, Karl (Downtown)
Zobel, Fernando
(Boston: Swetloff)
Zorach, Marguerite (Grand Central; Kraushaar)
Zorach, William (Downtown)
Zessly, (Grand Central)
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Zupandich, Dorothy
(Chic.: Oehlschlaeger)
Zutran, Edward (Regional Arts)
Zwick, Rosemary
(Chic.: Dickens)

Books on Art

[Continued from page 50]

James Thrall Soby, art critic, Saturday Review of Literature; author; chairman of the Acquisitions Committee Museum of Modern Art.

- (1) E. H. Gombrich: The Story of Art (Phaidon)
- (2) No selection.
- (3) Virgil Barker: American Painting (Macmillan)
- (4) No selection.
- (5) Millard Meiss: Painting in Florence and Siena After the Black Death (Princeton University; to be published this month)
- (6) Erwin Panofsky: Albrecht Dürer (Princeton University)
- (7) Alfred H. Barr, Jr.: Picasso, 50 Years of His Art (Simon & Schuster)
- (8) & (9) The various books of Clive Bell and Roger Fry, particularly with regard to the modern field
- (10) Paul J. Sachs: Pocket Book of Great Drawings (Random House)

Monroe Wheeler, Director of Exhibitions and Publications, Museum of Modern Art.

- (1) Upjohn, Wingert & Mahler: History of World Art (Oxford University)
- (2) Raynal, et al.: History of Modern Painting (Skira)
- (3) Holger Cahill & Alfred H. Barr, Jr.: Art in America (Reynal & Hitchcock)
- (4) Roger Fry: Vision and Design (Chatto & Windus; Brentano; Peter Smith, 1947 reprint)
- (5) John Rewald: The History of Impressionism (Simon & Schuster)
- (6) Kenneth Clark: Leonardo da Vinci (Macmillan)
- (7) Alfred H. Barr, Jr.: Matisse: His Art and His Public (Simon & Schuster)
- (8) E. H. Gombrich: The Story of Art (Phaidon)
- (9) & (10) No selection.

The Windy City

[Continuer from page 28]

Dale Collection was put on long-term loan. Chicagoans now progressed beyond the post-impressionists to great Picassos, Braques and Modiglianis. These galleries lengthened the French survey, so that in no other place may one find so many masterpieces of the period as in Chicago.

With the war came new problems. The city has always been a hard place in which to sell art. Knoedlers, under the genial Tom Gerrity, opened a branch in the '30s, but it died. Duveen made few forays among Chicago millionaires; often he exclaimed to me on how "in-artistic" Chicago was. Chicagoans preferred to purchase their pictures in New York or London. Somehow, the speed of life here left few moments for looking and buying. Associated American Artists, with one of the best equipped galleries in America, was soon to learn the same hard news. A number of smaller galleries closed and it is only now, since the war, that others have opened up and that the scene has grown more animated. Chicago artists still have a hard time exhibiting and selling.

The Institute was the first museum to arrange a European loan exhibition of great masters after the war. A luncheon in the Embassy in Washington—where the Institute's President Chauncey McCormick interested Lord Halifax, then the British Ambassador—resulted in our visiting London a few months after the blitz and bringing back the greatest of the Hogarths, Constables and Turners from national and royal collections. This was followed by other great European exhibitions and in many of them Chicago set an attendance record even above New York's.

In American art of the late '40s it was apparent that two strains were important enough to warrant special exhibition. Thus an epoch-making, Abstraction and Surrealism in America, came into being. Staff members scoured the country, arranging an exciting theme show which has had important results as shown in every annual. Earlier forerunners of the movement appeared strongly in the gift of half of the Stieglitz Collection, which with splendid Marins, O'Keeffes, Marsden Hartleys and Doves (that half-forgotten ancestor) broadened an already good American section.

In 1951 Chicago offers more vistas in art than it did a quarter of a century ago. New collectors have come forward.

The Arts Club, active again, has beautiful new quarters designed by Mies van der Rohe, whose great steel and glass skyscraper on the Lake seems to crystallize his early dreams of the '20s in Germany, yet belongs, curiously enough, to the space and vision of Chicago. Talented young artists like Nickle, Evalyn Statsinger and Brorby appear, winning fellowships and prizes.

The Art Institute, itself, in its 72nd season, is, if anything, more active than ever. Last year it chalked up one of its largest attendances: 1,332,216 visitors. Faced with rising costs and shrinking endowments it is opening a campaign for funds. It dreams not primarily of money but of public services to be carried out with that money.

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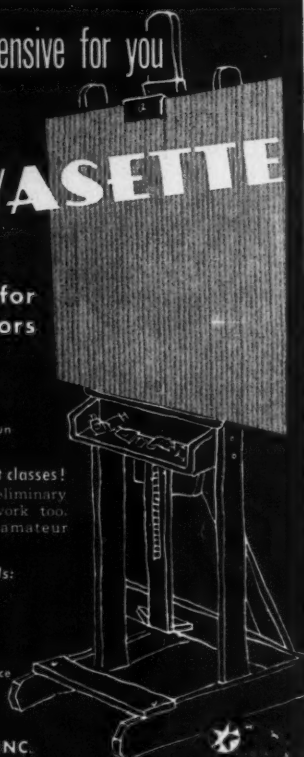
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Dorothy Kantner, Art Critic, Pittsburgh Sun-
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Copeland C. Burg, Art Critic, Chicago Herald-
American

Doris Reno, Art Editor, Miami Herald
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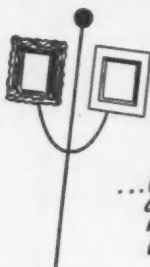
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AMERICAN ART WEEK for 1951 has a unique distinction this year, in the opening of our new National Headquarters. During the summer, our very active 2nd Vice President, Edmund Magrath, has been obtaining furniture, having a splendid lighting system installed, ordering cabinets built and attending to the many details which an efficient headquarters needs. He was ably assisted by Grace Annette Du Pre and Howard Spencer, also members of the National Executive Committee.

Formal opening of National Headquarters takes place on November 10. This will be an open house with members invited from far and wide. All members of A.A.P.L. will be welcome to call on us at this time. We hope to have discussions, reports of progress, plans for the future. With a proper place to gather, we look forward with confidence to a strengthening and developing of A.A.P.L. and its service.

A new Secretary is being initiated into her tasks which will include gallery attendance. As Mrs. Calvert Brewer will now be fully occupied with her work at the Metropolitan Museum and will not be available for us, we have regretfully accepted her resignation. She carried on her executive service through a very difficult period of our organization which began when F. Ballard Williams relinquished the office of president, due to a condition of health, and when his constant aid, Wilford Conrow, also suffered a severe setback in health. Others who had served for years resigned or died, so that Mrs. Brewer carried an unfair load of responsibility.

We now seem to be emerging from that period of strain. New members of the committee are taking hold, and as Mr. Magrath wrote to me the other day, "the future of the A.A.P.L. looks good."

We are getting reports from the various directors in the field. Mrs. Percy W. Decker, up the Hudson at Catskill, has an active team at work. One of her lieutenants, Mrs. H. S. Christensen, writes, "Poughkeepsie is burning up with enthusiasm, that is for Art Week." In neighboring Connecticut, our new chairman, Mrs. Ben B. Billinger, is claiming our attention. She may not be burning up but she is getting results. A long distant phone call came in from Ft. Lauderdale, Florida, and Mrs. W. J. Sherwood called for many enrollment blanks immediately.

These are but incidents among a volume of calls coming in as the writer gets somewhat more acquainted with the A.A.P.L. family. To get more acquainted still, the following is a list of our American Art Week Directors:

Alabama: Mrs. Grady Miller, 2844 Fairway Drive, Birmingham; Alaska: Mrs. Victor L. Sparks, Skagway; Arizona: Mr. Walter R. Bimson, 211 Professional Bldg., Phoenix; Arkansas: Mrs. Ed Broules, Prairie Grove; California: Beatrix M. McCully, 5173 Hollywood Blvd., Hollywood; Colorado: Mrs. James G. Brown, 460 Grand Avenue, Grand Junction; Connecticut: Mrs. Ben B. Billinger, 40 Frances St., Norwalk; Delaware: Mrs. L. W. Edwards, 5 Hillcrest Ave., Wilmington; D. C.: Mrs. Miles C. Trowbridge, 9600 Mill Rd., Chevy Chase, Maryland; Florida: Mrs. Myrtle Taylor Bradford, 249 N. E. 17th Terrace, Miami; Georgia: Mr. Frank Mack, 2750 Northside Drive N.W., Atlanta; Idaho: Mrs. J. J. Driscoll, Troy; Illinois: Mrs. Sylvia Reeder, Sullivan; Indiana: Mrs. Walter S. Grow, 4240 Park Ave., Indianapolis; Iowa: Mrs. Marion A. Gunderson, Rolfe; Kansas: Mr. Drew A. Dobash, 406 Walnut, Hays; Kentucky: Mrs. Sam Sebrén, 5 River-view Ave., Fort Thomas; Louisiana: Mrs. Amalie Davenport, 3840 Prospect Ave., Shreveport; Massachusetts: Mrs. Louise A. McAuliffe, 100 Carver Rd., Newton Highlands; Maryland: Record Bk. Chr. Mrs. Gretchen Wood, Chestertown, and Mr. W. Reginald Watkins, 3120 Weaver Ave., Baltimore.

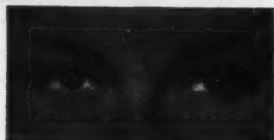
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MUSEUMS

Brooklyn Museum (Eastern Pkwy)
To Nov. 12: Prints by H. W. Werkman; 38 Artists Who Teach.
To Jan. 7: Jewish Festival Tables in Miniature.
Jewish Museum (5th at 92) Nov.: Lesser Ury.
Metropolitan Museum (5th at 82)
To Nov. 25: Toulouse-Lautrec. Prints & drawings. To Jan. 1: The Harkness Collection. Nov. 2-Dec. 2: Samuel A. Lewisohn Collection.
Museum of Modern Art (11W53)
To Nov. 11: 8 Automobiles. Nov. 14-Jan. 13: Matisse.
Museum of Non-Objective Painting (5th at 87) To Nov. 11: Permanent Collection. Nov. 11: New Group Show Opening.
New York Historical Society (CPW at 77) To Nov. 19: Audubon Drawings. To Feb. 10: Recent Acquisitions.
Riverside Museum (310 Riv. Dr. at 103) Nov. 4-25: New York Society of Women Artists Exhibition.
Whitney Museum (10W8) Nov. 8-Jan. 6: Contemporary American Painting Annual.
GALLERIES
ACA (63E57) To Nov. 3: Mervin Jales; Nov. 5-24: Anthony Toney. Albatross (22E66) Nov. 1-14: Edith Blum.
Amer. British (122E55) To Nov. 17: Theo Hancock.
Architectural League (115E40) Nov. 12-Dec. 6: Gold Medal Show.
Argent (42W57) Nov. 5-24: Janjigian.
Art for Interiors (50E34) To Nov. 14: Joan Pala.
Artists (851 Lex. at 64) To Nov. 8: Sam Reichmann-Lewis; Nov. 10-28: Mary Heistig.
A. S. L. (215W57) To Nov. 10: A. S. Baylinton; Nov. 11-Dec. 8: William C. McNulty.
A. A. A. (711 5th at 55) To Nov. 10: Ardit Blatas.
Audubon Society (1000 5th at 83) To Nov. 30: Audubon as an Animal Painter.
Babecek (38E57) To Nov. 10: Harold Rotenberg; Nov. 12-Dec. 1: Samuel Brecher.
Barzansky (604 Mad. at 61) Nov.: Group of Oils & Watercolors.
Belmont (26E55) Nov.: Belmont. Borgenicht (65E57) To Nov. 3: Milton Avery; Nov. 5-Nov. 24: Hans Moller.
Burlinuk (119W57) To Nov. 3: Log-

CALENDAR OF EXHIBITIONS CURRENT IN NEW YORK CITY

don; Nov. 4-Dec. 1: David Buliuk. Carlebach (937 3rd at 56) Nov. 5-Dec. 31: Native Mas. pieces from South Pacific.
Carré (712 5th at 56) To Nov. 15: Modern French Paintings.
Carstairs (11E57) To Nov. 11: Pierre Sicard; Nov. 12-Dec. 1: Roger de la Fresnaye. Drawings.
Consulate General of India (3E64) Nov. 5-Dec. 14: Kantilal Rathod.
Contemporary Arts (106E57) To Nov. 9: Hannah Moscon; Nov. 5-23: Louise Pershing; Nov. 12-23: Four Watercolorists.
Creative (18E57) To Nov. 10: Anita Gooth; Nov. 12-24: Miriam Sommerburg.
Curt Valentin (32E57) To Nov. 10: Gerhard Marcks; Nov. 13-Dec. 8: Sculpture by Painters, from Gericaul to Picasso.
Delius (18E64) Nov. 5-24: J. W. Schuelein.
Downtown (32E51) To Nov. 17: Karl Zerk. Nov. 6-Dec. 1: The Ground Floor Room: Eight New Artists.
Durlacher (11E57) To Nov. 24: Old Master Drawings. 15th Annual.
Eggleston (161W57) Nov. 5-24: Emily Love Award Exhibition.
Eighth Street (33W8) To Nov. 11: William Fisher.
Feigl (601 Mad. at 57) Nov. 6-21: Anna Neagoe.
Ferargil (63E57) Nov.: Early American Paintings.
French & Co. (210E57) Old Masters.
Fried (40E68) Nov. 5-30: Burgoyne Diller.
Gallery 99 (99 Macdougal) To Nov. 10: Mathes.
Gal. St. Etienne (46W57) Nov.: Kaethe Kollwitz.
Ganso (125E57) To Nov. 24: "Looking with the Third Eye." group.
Grand Central (15 Vand.) To Nov. 3: Herbert J. Gwe; Nov. 6-24: Gordon Grant; To Nov. 8: Founders' Exhibition.
Grand Central Moderns (130E56) To Nov. 10: Howard Cook; Nov. 12-Dec. 1: Hopkins Hensel.
Hacker (24W58) To Nov. 15: Albert Kotin.
Hammer (51E57) Nov. 6-24: Al-

fred Wynn Collection.
Heller (108E57) Nov. 5-17: Elizabeth Elser. Sculpture.
Hewitt (18E60) To Nov. 17: "The New Reality."
Hugo (26E55) To Nov. 10: Jean Hugo. "Streets of Paris"; Maria Petrucci.
Iolas (46E57) Nov. 5-Jan. 1: Max Ernst. 60th Birthday Show.
Janis (15E57) Opening Nov. 5: Rousseau.
Kennedy (785 5th) Nov. 10-30: Courtney Braddeth.
Kleemann (65E57) Nov.: Cyril Osborne-Hill.
Knoodler (14E57) To Nov. 17: 16th Century Portraits Drawings.
Kootz (600 Mad. at 58) To Nov. 10: Ibrahim Lassau.
Koetser (32E57) Nov.: Old Masters.
Kraushaar (32E57) Nov. 5-24: John Koch.
Levitt (559 Mad. at 56) To Nov. 10: Otis Dozier.
Macheth (11E57) Nov.: Group Exhibition.
Matisse (41E57) Nov.: Early Paintings by Miro.
Midtown (17E57) Nov. 6-Dec. 1: Henry Koerner.
Milch (55E57) To Nov. 10: Thomas Blagden.
Tibor de Nagy (206E53) To Nov. 10: Dwight Ripley.
National Academy (1083 5th at 89) Nov. 8-25: Allied Artists.
New Age (138W15) Nov.: Group Exhibition.
New Art Circle (41E57) To Nov. 3: "Newcomers"—Elderen. Knotts. Neucell; Nov. 5-Dec. 8: Randall Morgan.
New Gallery (63W44) To Nov. 10: Joseph I. Stefanelli; Nov. 6-23: Printmakers Group.
Newhouse (15E57) Nov.: Old Masters.
New School (60W12) To Nov. 6: Spiral Group.
Newton (11E57) To Nov. 10: Schubin.
N. Y. Circulating Library of Paintings (640 Mad. at 60) Nov.: French Landscapes.
Niveau (63E57) To Nov. 30: French 20th-Century Masters.
Old Print Shop (150 Lex. at 30)

Nov.: American Landscape of the 18th & 19th Centuries.
Parsons (15E57) Nov. 5-24: Alfonso Ossorio.
Passedoit (121E57) To Nov. 10: Charles Shaw; Nov. 12-Dec. 1: Morris Davidson.
Pen & Brush (16E10) Nov. 4-26: Oils Exhibition.
Peridot (6E12) To Nov. 3: Alfred Russell; Nov. 5-Dec. 1: Esteban Vicente.
Peris (32E58) To Nov. 24: Acquisitions. 1951.
Perspectives (35E51) To Nov. 10: "Fabrics by Painters & Sculptors." Portraits (460 Park at 57) Nov. 6-24: John Koch.
Rehn (683 5th at 53) To Nov. 4: Morris Schutman; Nov. 5-24: Jon Corbino.
RoKo (51 Gren. Ave.) To Nov. 7: Fay Gold.
Rosenberg (16E57) Nov. 5-24: Karl Knaths.
Salpeter (42W57) Nov. 5-24: Harry Shoulberg.
Scalamandre Museum (20W55) Nov.: National Shrines of Colonial America.
Schaefer, B. (32E57) To Nov. 17: Will Barnet.
Sculpture Center (167E60) Nov. 5-23: Robert Mair.
Segy (708 Lex. at 57) To Nov. 29: African Sculpture from European Collections.
Seligmann, J. (5E57) To Nov. 10: Redon, Pastels & Drawings.
Serigraph (38W57) To Dec. 3: Norske Grafikere.
Van Diemen-Lilienfeld (21E57) Nov. 3-16: Therese Henry.
Van Loen (49E9) To Nov. 19: Animals in Sculpture.
Village Art Center (42W11) Nov. 5-23: Sculpture by Borgatta, Long & Buricell; Drawings by Jerry Cohen.
Viviano (42E57) To Nov. 25: Carlyle Brown, Joseph Glasco, Kay Sage.
Walker (117E57) To Nov. 23: French & American Moderns.
Wellons (70E56) Nov. 5-17: James Beckwith.
Weyhe (794 Lex. at 61) To Nov. 21: Leona Pierce; To Nov. 26: Charles Salerno.
Wildenstein (19E64) Nov. 8-Dec. 15: Jubilee Exhibition.
Willard (32E57) To Nov. 3: Mark Tobey; Nov. 6-Dec. 1: Norman Levin.
Wittenborn (38E57) To Nov. 24: Stanley Twardowicz.



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